

THE MIDAMERICAN CENTER  
FOR CONTEMPORARY MUSIC

PRESENTS THE

39TH ANNUAL BOWLING GREEN  
**NEW MUSIC**  
FESTIVAL

**OCTOBER 17-20, 2018**

BOWLING GREEN STATE UNIVERSITY

GUEST COMPOSER  
AARON JAY KERNIS

GUEST ENSEMBLE  
HUB NEW MUSIC

ART EXHIBITION BY  
SHA SHA HIGBY

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THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS

# THE 39<sup>TH</sup> ANNUAL BOWLING GREEN NEW MUSIC FESTIVAL

OCTOBER 17-20, 2018

## SCHEDULE OF EVENTS

Wednesday, October 17

7 p.m., Donnell Theatre, Wolfe Center  
Performance: Sha Sha Higby. Reception to follow.

Locations:

The Moore Musical Arts Center houses Bryan Recital Hall and Kobacker Hall.

The Wolfe Center for the Arts is located immediately south of the MMAC across Ridge St.

Thursday, October 18

1 p.m., Bryan Recital Hall  
Composer Talk: Aaron Jay Kernis

The Fine Arts Center is located south of the Wolfe Center and east of the Library.

3 p.m., Bryan Recital Hall  
Concert: Chamber works by Samuel Adler, Catherine Likhuta, Eric Mandat, Aaron Jay Kernis, and Shulamit Ran.

The Clazet Theatre is located at 127 N. Main St. in downtown Bowling Green.

7:30 p.m., Kobacker Hall

Concert: Large ensemble and wind ensemble works by Jim Stephenson, Steve Reich, Aaron Jay Kernis, Emily Koh, and David Biedenbender.

Admission:

Most events are free and open to the public.

9:30 p.m., Clazet Theatre

Concert: Works by Bret Bohman, Missy Mazzoli, Mark Micchelli, Paulo Guicheneay, and Andy Akiho.

Tickets for the final Saturday concert can be purchased at [www.bgsu.edu/arts](http://www.bgsu.edu/arts).

Online tickets will be available up to midnight the night before the concert. To purchase tickets in person or by phone, please call 419-372-8171 or visit the Arts Box Office, located in the Wolfe Center for the Arts, Monday-Friday, noon-5 p.m.

Friday, October 19

10:30 a.m., Bryan Recital Hall

Concert: Chamber works by Kristin Kuster, Marilyn Shirude, Matthew Ricketts, Dennis Sullivan, and Mikel Kuehn.

The College of Musical Arts Box Office will be open two hours prior to the performance.

2:30 p.m., Kobacker Hall

Concert: Works by Michael Laurello, Rand Steiger, Adam Silverman, Maria Grenfell, and Emily Joy Sullivan.

The festival schedule is subject to change.

8 p.m., Kobacker Hall

Concert: HUB New Music: works by Aaron Jay Kernis, Rob Honstein, and Anna Clyne.

[bgsu.edu/festival](http://bgsu.edu/festival)

Saturday, October 20

1 p.m., Choral Room

Panel Discussion: Musical Politics, featuring visiting composers.

2:30 p.m., Bryan Recital Hall

Concert: Chamber works by Aaron Jay Kernis, Ted Hearne, Daniel Felsenfeld, Rob McClure, and Eric Moe.

8 p.m., Kobacker Hall (\$)

Concert: Orchestral and large ensemble works by Kory Reeder, Martin Kennedy, John Corigliano, Aaron Jay Kernis and Erkki-Sven Tüür, featuring trombone soloist Brittany Lasch.

# AARON JAY KERNIS

Winner of the coveted 2002 Grawemeyer Award for Music Composition and one of the youngest composers ever to be awarded the Pulitzer Prize, **Aaron Jay Kernis** is among the most esteemed musical figures of his generation. With his “fearless originality [and] powerful voice” (*The New York Times*), each new Kernis work is eagerly awaited by audiences and musicians alike, and he is one of today’s most frequently performed composers. His music, full of variety and dynamic energy, is rich in lyric beauty, poetic imagery, and brilliant instrumental color.

His works figure prominently on orchestral, chamber, and recital programs world-wide and has been commissioned by many of America’s foremost performers, including sopranos Renée Fleming and Dawn Upshaw, violinists Joshua Bell, Pamela Frank, Nadja Salerno-Sonnenberg, and James Ehnes (for the BBC Proms), pianist Christopher O’Riley and guitarist Sharon Isbin, and such musical institutions as the New York Philharmonic, Philadelphia Orchestra (for the inauguration of its new home at the Kimmel Center), Walt Disney Company, Rose Center for Earth and Space at New York’s American Museum of Natural History, Ravinia Festival (for James Conlon’s inaugural season), San Francisco and Singapore Symphonies, Minnesota Orchestra, Lincoln Center Great Performers Series, American Public Radio; Los Angeles and Saint Paul Chamber Orchestras, and Aspen Music Festival and programs from Philadelphia to Amsterdam (Concertgebouw, Amsterdam Sinfonietta), Santa Barbara to France (Orchestre National de France) throughout Europe and beyond. Recent and upcoming commissions include new concerti for cellist Joshua Roman and for violist Paul Neubauer; works for eighth blackbird, the Santa Fe Chamber Music Festival, La Jolla Chamberfest, and Chambermusic Northwest for David Shifrin and the Orion Quartet, the San Antonio Symphony, and his third string quartet for the Jasper Quartet. Past seasons have included conducting engagements with members of the San Francisco and Minnesota Orchestras, the New York Philharmonic, with major festivals in Chicago and Portland and for the Pascal Rioult Dance Company.

One of America’s most honored composers, Kernis was recently inducted into the American Academy of Arts and Letters, and the Classical Music Hall of Fame, and has received countless awards and prizes throughout his career, including the 2011 Nemmers Award from Northwestern University, the 2002 Grawemeyer Award in Music Composition for the cello and orchestra version of *Colored Field*, the 1998 Pulitzer Prize for his *String Quartet No. 2* (“*musica instrumentalis*”), and Grammy Award nominations for both *Air* and his *Second Symphony*. He has also been awarded the Stoeger Prize from the Chamber Music Society of Lincoln Center, a Guggenheim Fellowship, the Rome Prize, an NEA grant, and New York Foundation for the Arts Award. He has been a much-admired and familiar presence in Minnesota’s Twin Cities: in September 1993, he was appointed Composer-in-Residence for the St. Paul Chamber Orchestra, Minnesota Public Radio, and American Composers Forum, and he returned in the fall of 1998 as New Music Advisor to the Minnesota Orchestra, a position he held till 2009. He was co-founder and Director of the Minnesota Orchestra’s Composer Institute for 15 years. Kernis teaches composition at Yale School of Music, a position he’s occupied since 2003.

His works have been recorded on Nonesuch, New Albion, Koch, Naxos, Virgin Classics, and Argo, Britain’s esteemed label, with which Kernis had an exclusive recording contract. Previously issued CDs include a widely acclaimed CD with Hugh Wolff conducting the City of Birmingham Symphony Orchestra (*Symphony No. 2*, *Invisible Mosaic III*, and *Musica Celestis*); it was nominated for a Grammy and won France’s Diapason d’or palmars for Best Contemporary Music Disc of the Year. Other recordings include a disc of his *String Quartet No. 1* (“*musica celestis*”) and the Pulitzer-Prize winning *String Quartet No. 2* (“*musica instrumentalis*”) on Arabesque with the Lark Quartet. Other releases on Argo featured works for violinists Pamela Frank and Joshua Bell with David Zinman and the Minnesota Orchestra, and his *Double Concerto* with guitarist Sharon Isbin, violinist Cho-Liang Lin and Hugh Wolff leading the Saint Paul Chamber Orchestra. Originally released on Virgin/EMI was his cello version of *Colored Field* and *Air*, created for the Norwegian virtuoso Truls Mørk and the Minnesota Orchestra with Eiji Oue. Several of his important works recorded on Argo have been re-released by Phoenix, including his *Second Symphony*, *Musica Celestis*, *Invisible Mosaic III*, and *Symphony in Waves* with Gerard Schwarz and the New York Chamber Symphony. Recent critically acclaimed recordings include the release of orchestral works by the Grant Park Festival Orchestra on Cedille Records. His *Goblet Market* was released, with *Invisible Mosaic II*, on the Signum label with The New Professionals, Rebecca Miller conductor and Mary King narrator. Upcoming on Naxos in 2014 is a disc featuring pianist Andrew Russo, violinist James Ehnes, and the Albany Symphony with David Alan Miller.

Kernis was born in Philadelphia on January 15, 1960. He began his musical studies on the violin; at age 12 he began teaching himself piano and, the following year, composition. He continued his studies at the San Francisco Conservatory of Music, and Manhattan and Yale Schools of Music, working with composers as diverse as John Adams, Charles Wuorinen and Jacob Druckman. Kernis first came to national attention in 1982 with the acclaimed premiere of his first orchestral work, *Dream of the Morning Sky*, by the New York Philharmonic at its Horizons Festival. Kernis’s music is published by Associated Music Publishers and by AJK Music administered by Associated Music Publishers.

## HUB NEW MUSIC

**Hub New Music** is “one of the most talked about younger contemporary classical ensembles” (*Oregon ArtsWatch*). With its unique instrumentation of flute, clarinet, violin, and cello, the ensemble of “intrepids” (WQXR, New York) has been praised for performances of adventurous repertoire that are “gobsmacking and perfectly played” (*Cleveland Classical*), with the *Boston Globe* encouraging audiences, “next time the group offers a concert, go, listen, and be changed.”

The ensemble celebrates the fluidity and diversity of voices in today’s classical music landscape, and has championed the works of leading composers such as Mason Bates, Matthew Aucoin, Anna Clyne, Kati Agócs, Nico Muhly, Robert Honstein, Laura Kaminsky, Angel Lam, and more. Highlights for the 2018/19 season include festival appearances at the 39th Annual Bowling Green New Music Festival (Bowling Green, OH), Sacramento State Festival of New American Music, Blue Sage Arts Center Modern Music Festival (Paonia, CO), and Connecticut Summerfest (Hartford, CT); new quartets by award-winning composers Kati Agócs and Matthew Aucoin; its international debut in mainland Japan with the Silkroad Ensemble’s Kojiro Umezaki (shakuhachi), and a collaboration with Boston’s Urbanity Dance at the Peabody Essex Museum (Salem, MA).



Also fueled by the spirit of collaboration, Hub has brought several large-scale projects into fruition. These include *Matsuri*, an evening length collaboration with shakuhachi player Kojiro Umezaki, and the Asia / America New Music Institute (AANMI); a 25 minute collaborative work with the renowned composer/harpist Hannah Lash (spring 2020); a concert-length song-cycle with composer/performer collective Oracle Hysterical entitled *Frontier Journals* (2020-21); and a choreographed production of its *Soul House* program presented with Urbanity Dance and the Peabody Essex Museum. For its visionary programming as both a quartet and as collaborative artists, HINM was named one of WQXR’s “10 Cutting-Edge Artists That Have Captured the Imagination,” in 2016 and has been featured in the *Boston Globe* on multiple occasions.

Hub New Music is a group of passionate educators whose approach to teaching places contemporary music within the context of a centuries old yet rapidly evolving musical tradition. Working with student performers and composers alike at residencies across the country, HINM trains future generations of contemporary artists and places strong emphasis on arts entrepreneurship as a vital component of a musical education. Hub New Music has held and looks toward residencies at the New England Conservatory, University of Michigan, Lehigh University, Cleveland State University, Washington & Lee University, Texas State at San Marcos, and several others.

Hub New Music owes thanks to its supporters including the Cricket Foundation, Boston Cultural Council, the Florence & Joseph Mandel Family Foundation, Johnstone Fund for New Music, Alice Ditsen Fund for Contemporary Music at Columbia University, and New England Conservatory Office of Entrepreneurial Musicianstip. The ensemble’s name is inspired by its founding city of Boston and the notion that a hub is a center of innovation. Hub New Music is exclusively represented by Unfinished Side.

Hub is: flutist Michael Avitabile, clarinetist David Dzardziel, violinist Zenas Hsu, and cellist Jessie Christenson.



## CONCERTS

### THURSDAY, OCTOBER 18

#### 3 pm, Bryan Recital Hall

#### Birds of Paradise (2014).....Shulamit Ran

Conor Nelson, flute – Solungga Liu, piano

#### Lullaby from Before Sleep and Dreams (1990).....Aaron Jay Kernis

Humay Gasimzadeh, piano

#### Cantilena (2017).....Samuel Adler

Andrew Pelletier, horn

#### Ritual/Black Swirls (2000/2004).....Eric Mandat

Derek Emch and Jessica Pollack, clarinets

#### Bad Neighbours (2017).....Catherine Likhuta

Andrew Pelletier and Garrett Krohn, solo horns

William Schneider, Tyler Treacy, Jacob Markisohn, and Victoria DeRiggi, horns



**Shulamit Ran**, a native of Israel, began setting Hebrew poetry to music at the age of seven. By nine she was studying composition and piano with some of Israel’s most noted musicians, including composers Alexander Boskovich and Paul Ben-Haim, and within a few years she was having her works performed by professional musicians and orchestras. As the recipient of scholarships from both the Mannes College of Music in New York and the America Israel Cultural Foundation, Ran continued her composition studies in the United States with Norman DeLo-Joio. In 1973 she joined the faculty of University of Chicago, where she is now the Andrew MacLeish Distinguished Service Professor in the Department of Music. She lists her late colleague and friend Ralph Shapey, with whom she also studied in 1977, as an important mentor. In addition to receiving the Pulitzer Prize in 1991, Ran has been awarded most major honors given to composers in the U.S., including two fellowships from the Guggenheim Foundation, grants and commissions from the Koussevitzky Foundation at the Library of Congress, the National Endowment for the Arts, the Fromm Music Foundation, Chamber Music America, the American Academy and Institute for Arts and Letters, first prize in the Kennedy Center-Friedheim Awards competition for orchestral music, and many more. Between 1990 and 1997 she was Composer-in-Residence with the Chicago Symphony Orchestra, having been appointed for that position by Maestro Daniel Barenboim as part of the Meet-The-Composer Orchestra Residencies Program. Between 1994 and 1997 she was also the fifth Brena and Lee Freeman St. Composer-in-Residence with the Lyric Opera of Chicago, where her residency culminated in the performance of her first opera, *Between Two Worlds* (*The Dybbuk*). She was the Paul Fromm Composer in Residence at the American Academy in Rome, September-December 2011.



**Samuel Adler** was born March 4, 1928, Mannheim, Germany and came to the United States in 1939. He was inducted into the American Academy of Arts and Letters in May 2001, and then inducted into the American Classical Music Hall of Fame in October 2008. He is the composer of over 400 published works, including 5 operas, 6 symphonies, 12 concerti, 9 string quartets, 5 oratorios and many other orchestral, band, chamber and choral works and songs, which have been performed all over the world. He is Professor-emeritus at the Eastman School of Music where he taught from 1966 to 1995 and served as chair of the composition department from 1974 until his retirement. Before going to Eastman, Adler served as professor of composition at the University of North Texas (1957-1977), Music Director at Temple Emanu-El in Dallas, Texas (1953-1966), and instructor of Fine Arts at the Hockaday School in Dallas, Texas (1955-1966). From 1954 to 1958 he was music director of the Dallas Lyric Theater and the Dallas Chorale. Since 1997 he has been a member of the composition faculty at the Juilliard School of Music in New York City, and was awarded the 2009-10 William Schuman Scholars Chair. Adler has given master classes and workshops at over 300 universities worldwide, and in the summers has taught at major music festivals such as Tanglewood, Aspen, Brevard, Bowdoin, as well as others in France, Germany, Israel, Spain, Austria, Poland, South America and Korea. Adler has been awarded many prizes including a 1990 award from the American Academy of Arts and Letters, the Charles Ives Award, the Lillian Fairchild Award, the MTNA Award for Composer of the Year (1988-1989), and a Special Citation by the American Foundation of Music Clubs (2001). In 1983 he won the Deems Taylor Award for his book, *The Study of Orchestration*. While serving in the United States Army (1950-1952), Adler founded and conducted the Seventh Army Symphony Orchestra and, because of the Orchestra's great psychological and musical impact on European culture, was awarded a special Army citation for distinguished service. In May, 2003, he was presented with the Aaron Copland Award by ASCAP, for Lifetime Achievement in Music (Composition and Teaching).



**Catherine Likhuta** is an Australian-based composer, pianist and recording artist. Her music exhibits high emotional charge, programmatic nature and rhythmic complexity. Catherine's works have been played throughout the United States, Europe and Australia, as well as in Canada, Mexico and Brazil. Her music has enjoyed performances by many prominent soloists (such as Griffin Campbell, Ronald Caravan, Paul Dean, Peter Luff, Trish O'Brien, Denise Tryon and Adam Unsworth), chamber ensembles (such as HD Duo, Collusion, Atlantic Brass Quintet Western Brass Quintet, Queensland Symphony Orchestra Horns and U.S. Army Field Band Horns) and large ensembles. Catherine's pieces have been played at several international events, including four International Horn Symposiums and two World Saxophone Congresses. In recent years, she was the winner of the International Horn Society Composition Contest (virtuoso division) and the recipient of several awards, including two grants from the Australia Council for the Arts. Her music can be heard on Cala, Albany and Equilibrium Records. Catherine holds a Bachelor's degree in jazz piano from Kyiv Glière Music College and a five-year post-graduate degree in composition from the Tchaikovsky National Music Academy (Kyiv Conservatory). She is currently pursuing a PhD in composition at the University of Queensland. She has delivered presentations on her work at a number of institutions, including Queensland Conservatorium, Cornell University, Ithaca College, Arizona State University, Syracuse University, Butler University and Bowling Green State University. Catherine enjoys performing as a pianist, often playing her own music. She was the soloist on the premiere of *Out Loud*, her piano concerto commissioned by the Cornell University Wind Ensemble, and the pianist on Adam Unsworth's CD *Smagshobis*. Together with her collaborators, she has given numerous recitals, including ones at a World Saxophone Congress (Zagreb, Croatia), Eastman School of Music, Northwestern University, University of Michigan, Cornell University and Temple University.



Clarinetist and composer **Eric Mandat** is internationally recognized for his groundbreaking contributions to contemporary clarinet music. *The Chicago Reader* states, "Mandat is exploring new worlds...with a unique combination of virtuosity and a creative use of multiphonics...he uses them to create highly personal and expressive compositions that...are loaded with musical meaning." *The Village Voice* notes the "suave physicality" of his presence as a performer, and finds his style to be "riveting." Mandat tours world-wide as a soloist and chamber musician, presenting lectures and recitals featuring new American clarinet music as well as traditional repertoire. He has premiered his works at international conferences in Chicago, Stockholm, Tokyo, Vancouver, and Porto, and has appeared as soloist with the Latvian National Chamber Orchestra, the Chicago Chamber Orchestra, and the Cleveland Chamber Symphony. Mandat is a member of the Chicago Symphony's MusicNOW ensemble, which recently performed works by Elliott Carter and Bruno Mantovani under the direction of Maestro Pierre Boulez. He also performs with The Transatlantic Trio, which has concertized in the United States and Europe. Mandat is also a member of Tone Road Ramblers, an eclectic sextet specializing in improvisation and experimental music. They perform at such venues as Merkin Hall in New York and new music festivals nationwide, and are presented by such organizations as the World Music Institute. Their CD, *Intersections & Detours*, is described by *Optim* magazine as "filled with wit, joy and creative sparkle." Their latest CD, *Dancing With the Ramblers* features Mandat's *Dark Energy*, together with extended works by Morgan Powell and John Fonville. As a composer, Mandat focuses primarily on solo and chamber works for clarinet. His compositions utilize extended techniques within a framework largely influenced by jazz and traditional music of non-Western cultures. *The Clarinet* finds that his "process at writing and playing is bound to leave any listener in awe..." (One) is constantly challenged and surprised by gorgeous tone color changes, exciting rhythmic action and 21st century clarinetistry." Of his latest CD of his compositions for clarinet, *Black Swirls*, *The Clarinet* raves, "Mandat provides tremendous musical interest with his impressive display of tonal colors, dynamic control...rhythmic variety and groove, and imaginative playing." Mandat is a recipient of the 2000, 2005, and 2009 Illinois Arts Council Artist Fellowship Awards for composition. His music is featured in concerts and recordings by clarinetists throughout the world. Mandat received his education at the University of North Texas (B.M.), the Yale School of Music (M.M.), and the Eastman School of Music (D.M.A.). His principal teachers included Richard Joiner, Lee Gibson, Keith Wilson, Stanley Hasty, and Charles Neidich. He is Professor of Music and Distinguished Scholar at Southern Illinois University at Carbondale, where he teaches clarinet and graduate courses in musical analysis. Eric Mandat is a Buffet-Crampon USA performing artist and clinician.



**Steve Reich** has been called "America's greatest living composer" (*The Village Voice*), "the most original musical thinker of our time" (*The New Yorker*), and "among the great composers of the century" (*The New York Times*). His music has influenced composers and mainstream musicians all over the world. *Music for 18 Musicians* and *Different Trains* have earned him two Grammy Awards, and in 2009, his *Double Sextet* won the Pulitzer Prize. Reich's documentary video opera works—*The Cave* and *Three Tales*, done in collaboration with video artist Beryl Korot—have been performed on four continents. His recent work *Quartet*, for percussionist Colin Currie, sold out two consecutive concerts at Queen Elizabeth Hall in London shortly after tens of thousands at the Glastonbury Festival heard Jonny Greenwood (of Radiohead) perform *Electric Counterpoint* followed by image.png the London Sinfonietta performing his *Music for 18 Musicians*. In 2012, Reich was awarded the Gold Medal in Music by the American Academy of Arts and Letters. He has additionally received the Praemium Imperiale in Tokyo, the Polar Music Prize in Stockholm, the BBVA Award in Madrid, and recently the Golden Lion at the Venice Biennale. He has been named Commandeur de l'Ordre des Arts et des Lettres, and has been awarded honorary doctorates by the Royal College of Music in London, the Juilliard School, the Liszt Academy in Budapest, and the New England Conservatory of Music, among others. "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them," states *The Guardian*.



**Emily Koh** (b.1986) is a Singaporean composer based in Atlanta and Athens, GA. Her music is characterized by inventive explorations of the smallest details of sound. In addition to writing acoustic and electronic concert music, she enjoys collaborating with other creatives in projects where sound plays an important role in the creative process. Described as 'the future of composing' (*The Straits Times*, Singapore), she is the recipient of awards such as the Yoshuro Irino Memorial Prize, ASCAP Morton Gould Young Composer Award, Prix D'Ete, and PARMA commissions, commissions from the Barlow Endowment for Music Composition, Composers Conference at Wellesley College, Singapore Symphony Orchestra, Left Coast Chamber Ensemble, Dinosaurs Annex Music Ensemble and grants from New Music USA, Women's Philharmonic Advocacy and Paul Abisheganaden Grant for Artistic Excellence. Emily graduated from the Yong Siew Toh Conservatory of Music, National University of Singapore (BM Music Composition), the Peabody Institute, Johns Hopkins University (MM Music Composition and Music Theory Pedagogy), and Brandeis University (Ph.D. graduate in Music Composition and Theory. She is currently Assistant Professor of Composition at the Hugh Hodgson School of Music, University of Georgia in Athens, GA.

Composer **David Biedenbender** has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as a bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, trombone, and tuba player, and by study of Indian Carnatic Music. His present creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data. He has had the privilege of collaborating with and being commissioned by many talented performers and ensembles, including Alarm Will Sound, the PRISM Saxophone Quartet, the Albany Symphony Orchestra, the Stenhammar String Quartet, the New Jersey Symphony Orchestra, the U.S. Navy Band, Philharmonie Baden-Baden (Germany), VocalEssence, and the Eastman Wind Ensemble, among many others. He is currently Assistant Professor of Composition in the College of Music at Michigan State University, and he holds degrees in composition from the University of Michigan and Central Michigan University. He has also studied at the Swedish Collegium for Advanced Study, the Aspen Music Festival, and in India where he studied carnatic music. For more information, visit: [www.davidbiedenbender.com](http://www.davidbiedenbender.com).

## THURSDAY, OCTOBER 18

### 7:30 pm, Kobacker Hall

**Tehillim** (1981)

Musicians of the College of Musical Arts  
Emily Freeman Brown, conductor

.....**Steve Reich**

**On Distant Shores** (2011)

BGSU New Music Ensemble  
Mercedes Diaz-Garcia, conductor

.....**Aaron Jay Kernis**

### - intermission -

**BGSU Wind Symphony, Kenneth Thompson, director**

**Cyclotron** (2017)

.....**David Biedenbender**

**Diver[city]** (2015)

.....**Emily Koh**

**Symphony no. 2, "Voices"** (2016)

II. SHOUTS and MURMURS  
III. Voices of One

.....**James M. Stephenson**

Bruce Moss, conductor



Leading American orchestras, instrumentalists and wind ensembles around the world have performed the music of Chicago-based composer **James M. Stephenson**, both to critical acclaim and the delight of audiences. Stephenson came late to his full-time composing career, having performed 17 seasons as a trumpeter in the Naples Philharmonic in Florida. As such, the composer is largely self-taught, making his voice truly individual and his life's work all the more remarkable. Recent and upcoming premieres include the St. Louis and Chicago Symphonies, Minnesota Orchestra, and Cabrillo Festival, as well as the US "President's Own" Marine Band. Over 150 orchestras and bands play his music annually.

## THURSDAY, OCTOBER 18

### 9:30 pm, Clazzel Theatre

turn your ails into your art (2018, wp).....**Bret Bohman**

Natalie Magaña, flute

21 (2008).....**Andy Akiho**

Brian Snow, cello – Dan Piccolo, percussion

**Afloat** (2014).....**Paulo Guichene**

Jonathan Oliveira, piano

**Paresthesia** (2018).....**Mark Micchelli**

Christopher Murphy, saxophone – Jerry Emmons, electric guitar  
Mason Lee, percussion – Nick Fox, drum set

**Shy Girl Shouting Music** (2005).....**Missy Mazzoli**

Hillary LaBonte, voice – Adam Kennaugh, electric guitar  
Janica Fox, bass – Ariel Magno da Costa, piano

and many others. Additionally, his compositions have been featured on PBS's "News Hour with Jim Lehrer" and by organizations such as Bang on a Can, American Composers Forum, and The Society for New Music. Akiho was born in 1979 in Columbia, South Carolina, and is based in New York City. He is a graduate of the University of South Carolina (BM, performance), the Manhattan School of Music (MM, contemporary performance), and the Yale School of Music (MM, composition). Akiho is currently pursuing a Ph.D. in composition at Princeton University. He has attended the Aspen Music Festival, Heidelberg Music Festival, HKUST Intimacy of Creativity Festival, Bang on a Can Festival, Silicon Valley Music Festival, Yellow Barn Music Festival, Chamber Music Northwest Festival, and Avaloch Farm Music Institute, where he is the Composer-in-Residence. Akiho's debut CD *No One To Know One*, on innova Recordings, features brilliantly crafted compositions that pose intricate rhythms and exotic timbres around his primary instrument, the steel pan.

As an established composer on the contemporary music scene, **Missy Mazzoli** inhabits an exquisite and mysterious sound-world that melds indie-rock sensibilities with formal training from Louis Andriessen, David Lang, Aaron Jay Kernis, Richard Ayres, and others. Mazzoli's music has been performed all over the world by the BBC Symphony, Kronos Quartet, JACK Quartet, eighth blackbird, LA Opera, Los Angeles Philharmonic, Sydney Symphony, and Opera Philadelphia, among others. Her music has been featured at numerous festivals including the BBC Proms, Bang on a Can Marathon and Ecstatic Music Festival, the Cabrillo Festival (Santa Cruz), and the Gaudeamus Festival (Amsterdam). Her opera with librettist Royce Vavrek, *Breaking the Waves*, commissioned by Opera Philadelphia with Beth Morrison Productions was awarded the inaugural Award for Best New Opera by the Music Critics Association of North America and hailed as "among the best twenty-first-century American operas yet produced" by Opera News. Mazzoli is currently on the composition faculty of the Mannes College of Music, a division of the New School, and a co-founder of Luna Composition Lab. An active pianist, Mazzoli performs with Victoire, an "all-star, all-female quintet" (*Time Out New York*) she founded, which is dedicated exclusively to her own compositions.



**Paulo Guichene's** music has been performed around the world, in countries such as Argentina, Brasil, Canada, Spain, the United States, England, Ireland, Mexico, and Uruguay. He studied under the composer Estércio Markez Cunha as well as other renowned composers such as Almeida Prado (Campos do Jordão) and Pierluigi Billone (Graz and Darmstadt). Guichene taught composition at the University of Brasilia and currently teaches at the School of Music and Fine Arts of the Federal University of Goiás (both in Brazil). He has traveled twice to Mexico to teach composition master classes under a continuing partnership with the Conservatorio de las Rosas. Guichene is a XVII Bienal de Música do Rio de Janeiro prize winner. He writes frequently for *Maitlandergens*, a contemporary art and poetry magazine, as well as for the culture section of the newspaper *Jornal Opção*. He is also the author of the book *Tempo de Afirrar Pedras e Dançar*, published by Martelo Casa Editorial. Guichene is currently pursuing his doctoral degree in Musical Sciences at Universidade Nova de Lisboa.



**Mark Micchelli** is a pianist, composer, improviser, and technologist currently based in Southern California. His work crosses stylistic boundaries, combining influences as diverse as jazz, classical, electronica, and punk rock. He performs with the piano-electronics duo Teeth and Metals, and also leads his own chamber-jazz group, the Mark Micchelli Quartet. Mark received his BA from Columbia University, where he studied music and computer science, and is currently pursuing his PhD in Integrated Composition, Improvisation, and Technology at the University of California, Irvine.



**Bret Bohman** is a composer of acoustic and electronic music. With a background in dance music production and jazz guitar improvisation, his concert works meet somewhere in the cross-section of these influences and the modernist and post-modernist traditions of Western concert music. The upcoming season will feature performances at National Sawdust, Strange Beautiful Music 10, MoxSonic and the University of Mizzou with Khermia Ensemble, a premiere by Susan Nelson and Jeff Barudin for bassoon, percussion and electronics, a performance with the Mizzou New Music Ensemble, and a premiere at the Wellesley Composers Conference. Mr. Bohman's compositions have been heard throughout the United States at various venues and festivals including New Music Festival at Bowling Green State University, Strange Beautiful Music X in Detroit, New Music Gathering 3, Aspen Music Festival, and more. His music has received awards and recognition from the Society of New Music (Brian Israel Award), the RED NOTE New Music Festival Composition Competition, the Robert Avalon Composition Prize, ASCAP and the Michigan Music Teachers Association. In 2015 he co-founded the Khermia Ensemble, a chamber music group dedicated to commissioning and presenting diverse selections of contemporary voices in innovative ways. The ensemble will perform at Strange Beautiful Music X in Detroit in September while recent performances were at New Music Gathering at the University of Michigan and the Latin IS America Festival at Michigan State University. The ensemble has held residencies at the University of Michigan, the National University of Bogota, Colombia and the National University of Cordoba, Argentina. In the summer of 2017 they were in residence at Avaloch Farms for the second year in a row. Mr. Bohman teaches in the composition department at the University of Missouri in Columbia. He also recently held lecture positions at the University of Michigan in the Comparative Literature Department and taught Electronic Music Seminar as a Graduate Student Instructor. He received his Doctorate from the University of Michigan in 2014. His primary teachers and mentors have been Michael Daugherty, Evan Chambers, Bright Sheng, Paul Schoenfeld, and Brian Bevelander.

#### NEW MUSIC ENSEMBLE

**Kernis**  
Otavio Manzano Kavakama, cello solo  
Ava Wirth, oboe  
Anat Kardonitchik, violin 1  
Michael Mawle, violin 2  
Roberto Mochetti, viola  
Andrew Lewis, cello  
Humay Gasimzade, piano  
Mercedes Diaz-Garcia, conductor

#### Twitter

Kenneth Cox, flute  
Shawna Wolf, oboe  
Hila Zamir, clarinet  
Joshua Hart, bassoon  
Garrett Krohn, horn  
Jonathan Britt, trumpet  
Curtis Biggs, trombone  
Jerry Emmons, percussion  
Ariel Magno da Costa, piano/keyboard  
Madalyn Navis, violin 1  
Thomas Roggio, violin 2  
Otavio Manzano Kavakama, cello  
Jason Handron, bass  
Alexander Popovici, conductor

#### REICH ENSEMBLE

**Woodwinds**  
Octavean Moldovan, piccolo  
Kenneth Cox, flute  
David Munro, oboe  
Ava Wirth, English horn  
Hila Zamir, clarinet  
Derek Emch, clarinet  
Joshua Hart, bassoon

**Strings**  
Violin I  
Thomas Roggio, Michael Mawle  
Violin II  
Madalyn Navis, Benjamin Silberman  
Viola  
Roberto Mochetti, Lelauni McKee  
Cello  
Otavio Kavakama, Kaleb Ringler

**Percussion**  
Nick Fox  
Jerry Emmons  
Emanuel Bowman  
Mason Lee  
Jerin Fuller  
Zachary Green

**Conductor**  
Emily Freeman Brown

**Electric organs**  
Jonathan Taylor Oliveira  
Ariel Magno de Costa

**Women's Voices**  
Caroline Kouma  
Mickey Miller  
Alexandra Hegedus  
Alicia Berryhill

## FRIDAY, OCTOBER 19

### 10:30 am, Bryan Recital Hall

**Rain Chain** (2012).....**Kristin Kuster**

Dan Piccolo, vibraphone

**Uncreation** (2018).....**Dennis Sullivan**

Kenneth J. Cox, flute

**Melodia** (2017).....**Matthew Ricketts**

Robert Satterfree, piano

**Quietly Revealed** (2018).....**Marilyn Shrude**

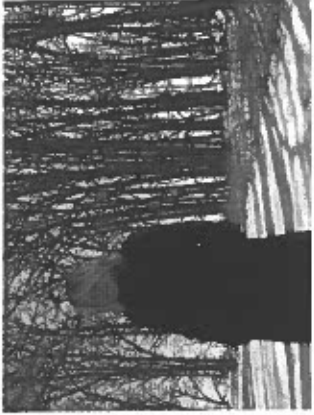
John Sampen and Brianna Buck, saxophones

Claire Salli, Andrew Hosler, and Jonathan Kierspe, alto saxophones

Marilyn Shrude, conductor

**Double Labyrinth** (1999).....**Mikel Kuehn**

Kenneth J. Cox, flute – Henrique Batista, marimba



Composer **Kristin Kuster** “writes compellingly for the orchestra,” and her music “has an invitingly tart edge” (*The New York Times*). Her orchestral music “unquestionably demonstrates her expertise in crafting unique timbres” (Steve Smith, *Night after Night*). When she is not writing or teaching you can often find Kristin fiercely advocating for the marginalized and under-represented groups of composers in our classical music culture, hanging out with her son with special needs, or on her deck with locally-brewed coffee. Kristin loves camping, hiking, kayaking, and riding her mountain bike around town. Based in Ann Arbor, she is an associate professor and chair of composition at the University of Michigan Orchestra, in February 2019; and *When There Are Nine* with mezzo-soprano Jamie Barton, Roomful of Teeth, and the Cabrillo Festival of Contemporary Music Orchestra, featuring poetry by Megan Levad, about the life of Associate Justice of the Supreme Court Ruth Bader Ginsburg, in August 2019. Born in 1973, Kristin grew up in Boulder, Colorado. Follow her on Twitter: @KristinKuster, or visit kristinkuster.com



Born in Akron, Ohio, **Dennis K. Sullivan II** is a percussionist, composer, electronicist and educator based in Queens NY. As a percussionist focusing on new and contemporary music, Dennis is a founding member of the performance duo, Radical 2 with percussionist/electronics engineer Levy Lorenzo. A classification-defying duo that explores the use of theatrical, vocal, percussive and prototype electronic mediums, Radical 2 has been bringing this unique blend to contemporary audiences for over five years. Radical 2 was featured on the 2017 OpenICE series at the Abrons Arts Center, 2016 Omaha Under the Radar festival and also has been heard in New York, Chicago, San Francisco, Berlin, London, Hamburg and elsewhere. They have held residencies at Stanford University and Adelphi University. He is also one half of Popebama, a high octave experimental percussion/saxophone duo with composer/saxophonist Erin Rogers. They have been featured on the 2017 Edmonton Fringe Festival, 2017 New Music Gathering, Permutations, Home Audio and Park City’s VU Symposium. 2017 saw the birth of a new performance collective, SLOW, with trombonist/composer/sound artist Weston Olencki. Their debut performance featured an original arrangement of Mauricio Pauly’s *The Threshing Floor* as well as the world premiere of Dennis’s *Ashen Clearing* which brought pianist Eric Wubbles into the fold. 2017-18 season highlights will feature new collaborations including a concert with Mauricio Pauly of his works. Dennis was awarded the grand prize at the Van Rooy Competition for Musical Excellence, and has received the Stipendienpreise at the Darmstadt International Ferienkurse für Neue Musik (Darmstadt, Germany). He has recorded for the New Amsterdam, Mode and Original Abstraction labels. He has shared the stage with leading contemporary music ensembles such as The Argento Ensemble, *Either/Or*, The International Contemporary Ensemble (ICE), Ensemble Pamplemousse, Newband, Iktus Percussion, Mivos, The Darmstadt Prestrager Forum, Ensemble Modern Academy, and many more. Dennis holds a Bachelor of Music (BM) from the Hartt School of Music as well as Master of Music (MM) and Doctorate of Musical Arts (DMA) from SUNY Stony Brook University. Dennis currently serves as adjunct professor of percussion as well as the director of the wind ensemble at Adelphi University



**Matthew Ricketts** (b. 1986, British Columbia) is a Canadian composer currently based in New York City. His music often engages with text-music relationships, quotation, impersonation and ekphrasis, moving from extremes of presence and absence, clamor and quietude. Matthew is the recipient of eight prizes in the SOCAN Foundation’s Awards for Young Composers, a 2013 ASCAP Morton Gould Young Composer Award, the 2015 Salvatore Martirano Memorial Composition Award, the 2016 Mivos/Kanter Prize, the 2016 Jacob Druckman Prize from the Aspen Music Festival, the 2016 Lili Boulanger Memorial Fund Prize and the 2018 Elliott Carter Memorial Fellowship from the Tangilewood Music Center. Active as a writer as well as a composer, Matthew has published articles, reviews, poetry and libretti, and has worked closely with renowned authors and poets Lauren J. Rogener, Paul Legault and Tomson Highway on multiple collaborative projects. Other collaborative endeavors include recent works for dancer-choreographers Brendan Drake and Jennifer Nichols. Matthew holds degrees in music composition and theory from McGill University’s Schulich School of Music (B.Mus. 2009) and Columbia University (DMA 2017). Matthew’s principle mentors include Brian Cherny, John Rea, Chris Paul Harman, George Lewis and Fred Lerdahl. He is currently a Core Lecturer at Columbia University.

The music of American composer **Mikel Kuehn** (b. 1967) has been described as having “sensual phrases... producing an effect of high abstraction turning into decadence,” by *New York Times* critic Paul Griffiths. A 2014 Guggenheim Fellow, he has received awards, grants, and residencies from ASCAP (Student Composer Awards), BMI (Student Composer Award), the Banff Centre, the Barlow Endowment, the Chicago Symphony Orchestra (First Hearing Prizes), Composers, Inc. (Lee Etelson Award), the Copland House (Copland Award), Eastman (Howard Hanson and McCurdy Prizes), the Fromm Foundation at Harvard, the League of Composers/ISCM, the MacDowell Colony, the Salvatore Martirano Memorial Composition Competition (honorable mention), the Ohio Arts Council (Individual Excellence Awards), the Luigi Russolo Competition (finalist), and Yaddo. His works have been commissioned by the Anubis Saxophone Quartet, the Civic Orchestra of Chicago, Ensemble 21, Ensemble Dal Niente, Flexible Music, the International Contemporary Ensemble (ICE), violist John Graham, clarinetist Marianne Gythfeldt, cellist Craig Hultgren, guitarist Dan Lippel, Perspectives of New Music, pianist Marilyn Nonken, Selmer Paris, and the Spektral Quartet, among others. Professor of Creative Arts Excellence at Bowling Green State University, Kuehn was director of the MidAmerican Center for Contemporary Music (MACCM), the annual New Music Festival and the Music at the Forefront concert series from 2007 through 2010. He holds degrees from the Eastman School of Music and the University of North Texas. In November of 2016, New Focus Recordings released *Objet/Shadow*, a portrait CD of Kuehn’s music; other recordings of his works are available on ACA Digital, Centaur, Erol, ICMA, MSR Classics, and Perspectives of New Music/Open Space.



**Marilyn Shrude** earned degrees from Alverno College and Northwestern University, and has served on the faculty of Bowling Green State University since 1977. Among her more prestigious honors are those from the Guggenheim Foundation, American Academy of Arts and Letters, Rockefeller Foundation, Chamber Music America / ASCAP, Meet the Composer, Sorel Foundation (Medallion Winner for Choral Music 2011), and the National Endowment for the Arts. She was the first woman to receive the Kennedy Center Friedheim Award for Orchestral Music and the Cleveland Arts Prize for Music. In 2014 she was given BGSU’s Lifetime Achievement Award. Active as a composer, pianist, teacher, and contemporary music advocate, Shrude has consistently promoted American music through her many years as founder and director of the MidAmerican Center for Contemporary Music (1987-99), as chair of the Department of Musicology/Composition/Theory at BGSU (1998-2011) and as coordinator of the doctoral program in contemporary music (2006-present).

## FRIDAY, OCTOBER 19

### 2:30 pm, Kobacker Hall

**Poems of a Bright Moon** (2000)

Coresia Lee, flute – Tyler Pfalzer, clarinet – Shan Deng, piano

.....**Maria Grenfell**

**Maxine** (2007).....

BGSU Graduate Saxophone Quartet  
Garret Klaus, soprano – Hayley Plauger, alto  
Jonathan Kierspe, tenor – Claire Salli, baritone

.....**Rand Steiger**

**Spiderweb Lead** (2017)

X4 Percussion Quartet  
Dan Piccolo, Ji Hye Jung, Julie Hill and Shane Jones

.....**Adam Silverman**

**Bassoon Quartet** (2016)

Ashley Mania, Cozette Cecconie, Kelly Ellis, and Robert Durham, bassoons

.....**Emily Joy Sullivan**

**Spine** (2014).....

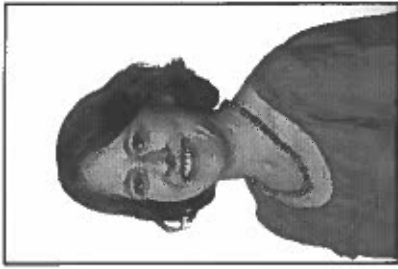
Nick Fox, Henrique Batista, and Jerry Emmons, percussion  
Ariel Magno da Costa, piano

.....**Michael Laurello**

classical music ensembles recording for Centaur, CRI, Crystal, New Albion, and New World. His work often features elements of computer music and digital manipulation alongside traditional orchestral forces. Steiger was the founding artistic director and a member of the California EAR Unit.

**Rand Steiger** is an American composer, conductor, and pedagogue. Steiger attended the Manhattan School of Music and the California Institute of the Arts, where he became a faculty member in 1982. In 1987, he joined the faculty of the University of California, San Diego, where he served as chair of the music department from 2006 to 2009. At UCSD, Steiger was instrumental in overseeing the planning, development, and building of the music school’s acclaimed Conrad Prebys Music Center. In 2009, he was Visiting Professor in the music department at Harvard University. As a composer, Steiger first won notice in the 1980s for his work *Quintessence*. He was a fellow with the Los Angeles Philharmonic from 1987 to 1989, and has had compositions recorded by contemporary classical music ensembles recording for Centaur, CRI, Crystal, New Albion, and New World. His work often features elements of computer music and digital manipulation alongside traditional orchestral forces. Steiger was the founding artistic director and a member of the California EAR Unit.

Composer **Adam Silverman** (born 1973 in Atlanta, GA) is best known for his works for percussion and winds, especially the percussion ensemble compositions *Quick Blood*, *Naked And On Fire* and *Sparklefrog*, along with his concerto for marimba and wind symphony *Carbon Paper and Nitrogen Ink*. Other notable compositions include the double concerto *The Hedgehog's Dilemma* for violin, cello and orchestra, the opera *Korczak's Orphans* and chamber compositions *Corrie Q's Jigs and Reels* (*String Quartet* No. 3) and *Sturm* for piano trio. After study at The University of Miami, The Vienna Musikhochschule, Tanglewood, and Yale, Silverman began his career in the early '00s as a founder of the Minimum Security Composers Collective, collaborating with major ensembles such as Eighth Blackbird and Antares with performances at Carnegie Hall, Lincoln Center's Alice Tully Hall, and other prominent venues. Two full-CD recordings of Silverman's music are available: one of chamber compositions (2009, New Focus Recordings) and one of percussion music (2015, Calabazza Records). Individual compositions of his have also appeared on CDs by the Temple University Wind Symphony, Prism Saxophone Quartet, cellist Amy Sue Barston, Trio Kavak, The Florida State University Percussion Ensemble, and others, all of which are widely available online. Silverman teaches music composition, theory, and orchestration at West Chester University of Pennsylvania and is an amateur enthusiast of old-time American music, playing mandolin and banjo.



**Maria Grenfell** was born in Malaysia in 1969 and raised in Christchurch, New Zealand, graduating with a Master of Music degree from the University of Canterbury. She completed further studies in the USA, gaining a Master of Arts from the Eastman School of Music in Rochester, New York, and a doctorate from the University of Southern California in Los Angeles, where she was also a lecturer. Her teachers have included Stephen Hartke, Erica Muhl, James Hopkins and Morten Lauridsen in Los Angeles, and Joseph Schwantner and Samuel Adler in New York. Maria Grenfell's work takes much of its influence from poetic, literary and visual sources and from non-Western music and literature. Her music has been commissioned, performed or recorded by all the major symphony orchestras in Australia and New Zealand, and numerous chamber groups in Australasia and overseas, including the Australia Ensemble and the Vienna Piano Trio. Her works are broadcast regularly on ABC Classic FM in Australia and Concert FM in New Zealand, and released on Tall Poppies, Kiwi-Pacific and Trust CDs. Maria Grenfell is Senior Lecturer and Coordinator of Composition at the University of Tasmania Conservatorium of Music. She assists with the Symphony Australia TSO Composers' School, an annual emerging composer program, and serves on the Board of the TSO. She has also been a violinist with the Christchurch Symphony and the New Zealand Youth Orchestra, and has performed bowed piano with the University of Southern California Percussion Ensemble. Her awards include the Tasmanian State Award (Instrumental Work of the Year) at the 2013 Australian Art Music Awards for Ten Suns Ablaze, commissioned by the Australia Ensemble; the Jimmy McHugh Composition Prize and the Halsey Stevens Prize from the University of Southern California; the Composers' Association of New Zealand Trust Fund Award; and the University of Otago's prestigious Philip Neill Memorial Prize.



**Michael Laurello** (b. 1981) is an American composer, recording/mixing engineer, and pianist whose music reflects his fascination with temporal dissonance and emotional immediacy. His music has been presented at Carnegie Hall, Lincoln Center, MATA, PASIC, Bang on a Can Summer Festival, Norfolk Chamber Music Festival, Carlsbad Music Festival, Music from Angel Fire, N. SEME, National Conference of the Society of Composers, Inc., and has been featured on I CARE IF YOU LISTEN. He has collaborated with ensembles and soloists such as 50 Percussion, Nashville Symphony, arx duo, HOCKET, GVSU New Music Ensemble, Triplepoint Trio, icarus Quartet, Sandbox Percussion, and Yale Percussion Group. Recent commissions include a solo piano work for Brianna Matzke / The Response Project, an SATB choral work celebrating the birth of architect Theodore Pope Riddle, and a composition for the GVSU New Music Ensemble's 2018 Listening to Our National Parks project. Laurello studied composition at Yale (A.D., 2015), where he received the Woods Chandler Memorial Prize. He holds an M.A. in composition from Tufts University (2013) and a B.M. in music synthesis (electronic production and design) from Berklee College of Music (2004). His mentors include David Lang, Martin Bresnack, Christopher Theofanis, and John McDonald. Recent honors include a residency at Avaloch Farm Music Institute (with Triplepoint Trio), a commission from the American Composers Forum, selection for the SCI 50th Anniversary National Conference, participation in the Nashville Symphony Composer Lab and Workshop, participation in the EarShot Berkeley Symphony Readings, a Baumgardner Fellowship and Commission from the Norfolk Chamber Music Festival's Chamber Choir and Choral Conducting Workshop, and an Emerging Artist Award from Boston's St. Botolph Club Foundation. He has attended the highSCORE and Etchings composition festivals, and has been a composition fellow at the Bang on a Can Summer Festival. Laurello works as a freelance composer, and as Manager of Recording Services and Technical Engineer for the Mid-American Center for Contemporary Music at Bowling Green State University.



**Emily Joy Sullivan** (b. 1987) is a composer, educator, and choral director based in Buffalo, New York. Her music is characterized by rhythmic drive and lush expressivity, and is deeply influenced by folk, pop, and world music. Ms. Sullivan's works have been performed in New York, Chicago, Vancouver, Valencia, and Cape Town, South Africa. Ms. Sullivan recently received a Master's degree in Music Composition at SUNY Fredonia, where she studied with Rob Deemer, Paul Coleman, and Jamie Leigh Sampson. She is currently an adjunct professor of Music Theory at Fredonia. Ms. Sullivan holds a BA in Music from Amherst College, where her feminist musicology thesis was "Envoicing Eve: Femmes Fatales in *Carmen*, *Salome*, and *Lulu*." She is committed to creating music in a collaborative spirit, and has worked with librettists, poets, choreographers, and instrumentalists to create modern, relevant art in community together. Ms. Sullivan is currently working on a commission for the genre-bending band The Oscillators, as well as a musical theater project retelling fairy tales from the heroines' points of view.

## FRIDAY, OCTOBER 19

### 8 pm, Kobacker Hall

#### Hub New Music

1987 (2008).....**Anna Clyne**

**Pieces of Winter Sky** (2012).....**Aaron Jay Kernis**

with guests Yevgeny Yontov, piano and Henrique Batista, percussion

#### - intermission -

**Soul House** (2017).....**Robert Honstein**

- I. Bay Window
- II. Stairs
- III. Alcove
- IV. Hallway
- V. Backyard
- VI. Driveway
- VII. Copper Beech
- VIII. Landing
- IX. Secret Place



London-born **Anna Clyne** is a Grammy-nominated composer of acoustic and electro-acoustic music. Described as a "composer of uncommon gifts and unusual methods" in a *New York Times* profile and as "dazzlingly inventive" by *Time Out New York*, Clyne's work often includes collaborations with cutting-edge choreographers, visual artists, filmmakers, and musicians worldwide. Appointed by Music Director Riccardo Muti, Clyne served as a Mead Composer-in-Residence for the Chicago Symphony Orchestra from 2010-2015. She also recently served as Composer-in-Residence for the Baltimore Symphony Orchestra during the 2015-2016 season and for L'Orchestre national d'Ile-de-France from 2014-2016. This season, Clyne was selected by the League of American Orchestras and New Music USA to serve as the Music Alive Composer-in-Residence with the Berkeley Symphony through the 2018-2019 season. She has been commissioned by such renowned organizations as American Composers Orchestra, BBC Radio 3, BBC Scottish Symphony, Carnegie Hall, Chicago Symphony Orchestra, Houston Ballet, London Sinfonietta, Los Angeles Philharmonic, Seattle Symphony, and the Southbank Centre, and her work has been championed by such world-renowned conductors as Martin Altop, Pablo Heras-Casado, Riccardo Muti, Leonard Slatkin, and Esa-Pekka Salonen. Clyne was nominated for the 2015 Grammy Award for Best Contemporary Classical Composition for her double violin concerto, *Prince of Clouds*. She is also the recipient of several prestigious awards including the 2016 Hindemith Prize; a Charles Ives Fellowship from the American Academy of Arts and Letters; awards from Meet the Composer, the American Music Center, the Foundation for Contemporary Arts, and the Jerome Foundation; and prizes from ASCAP and SEAMUS. She was nominated for the 2014 Times Breakthrough Award (UK) and is the recipient of a grant from Opera America to develop a new opera, *Eva*, which will be workshopped in Spring 2018 at National Sawdust where Clyne is a Composer-in-Residence for the 17-18 season. Recent highlights include the world premieres of *Masquerade* for the BBC Symphony Orchestra and *Marin Altop* at the Last Night of the Proms; *This Lunar Beauty* for the Britten Sinfonia and soprano Julia Doyle; *RIFT*, a symphonic ballet in collaboration with choreographer Kitty McNamee for Marin Altop and the Cabrillo Festival Orchestra; *Pocket Book VIII* for Roomful of Teeth; *Threads & Traces* for 100 cellos, commissioned by the Los Angeles Philharmonic and performed at Disney Hall; and her violin concerto, *The Seamstress*, performed by Jennifer Koh with the Chicago Symphony Orchestra at Orchestra Hall, and with the BBC Symphony Orchestra at the Barbican Center, London. Her music is published exclusively by Boosey & Hawkes.



Celebrated for his "smart, appealing works" (*The New Yorker*), **Robert Honstein** is a composer of orchestral, chamber, and vocal music. His works have been performed throughout the world by leading ensembles such as the Albany Symphony Orchestra, Eighth Blackbird, Third Angle New Music, Ensemble Dal Niente, the Mivos quartet, the Del Sol Quartet, Present Music, New Morse Code and Hub New Music, among others. He has received an Aaron Copland Award, multiple ASCAP awards and honors from the Barlow Foundation, Carnegie Hall, and New Music USA. He has also received residencies at the MacDowell Colony, Copland House, the Bang on a Can Summer Institute, and the Tanglewood Music Center. Robert is a founding member of the New York based composer collective Sleeping Giant. His debut album 'RE: You' was released by New Focus Recordings in 2014 and his second album, a collaboration with the Sebastianians was released in 2015. In 2016 Cedille records released Sleeping Giant's collaboration with Eighth Blackbird, 'Hand Eye', to critical acclaim. His most recent Album, *An Economy of Means*, was released on New Focus Recordings in 2018. Upcoming commissions include a percussion concerto for Colin Currie and the Albany Symphony and new works for No Exit New Music Ensemble and percussionist Mike Compitello. Currently he serves as composition faculty and program manager at NYU Steinhardt.

**SATURDAY, OCTOBER 20**

**2:30 pm, Bryan Recital Hall**

**Air** (1996).....**Aaron Jay Kernis**

Penny Thompson Kruse, violin – Laura Melton, piano

**Now This** (2017).....**Eric Moe**

Solungga Liu, piano

**I Remember** (2007).....**Ted Hearne**

Mickey Miller, and Caroline Kouma, sopranos – Hillary LaBonte, mezzo-soprano

**- brief intermission -**

**Just, Seventeen** (2018).....**Daniel Felsenfeld**

Brian Snow, cello

**Desert Miniatures: Insects** (2012).....**Robert McClure**

Joshua Hart, Kevin Daniel, and Mikaela Kroyer, bassoons

**Two Movements (with Bells)** (2007).....**Aaron Jay Kernis**

- I. Poco adagio
- II. A Song for My Father

Caroline Chin, violin – Laura Melton, piano

*claiming Music* (Naxos) was described in *Fanfare* as “wonderfully inventive, often joyful, occasionally melancholy, highly rhythmic, frequently irreverent, absolutely eclectic, and always high-octane music.” Other all-Moe CDs include *Meantwhile Back At The Ranch* (New World Records), *Kick & Ride* (bmp / sound), *Of Color Braided All Desire, Kicking and Screaming, Up & At 'Em, Siren Songs* (Albany Records), and *On the Tip of My Tongue* (Centaur). As a pianist, Moe has premiered and performed works by a wide variety of composers. He co-directs Pittsburgh’s Music on the Edge new music concert series, and is currently the Andrew W. Mellon Professor of Music at the University of Pittsburgh.



Composer **Daniel Felsenfeld** has been commissioned and performed by Simone Dinnerstein, Two Sense, Metropolitan Ensemble, American Opera Projects, Opera on Tap, Great Noise Ensemble, Da Capo Chamber Players, ACME, ETHEL, REDSHIRT, Two Sides Sounding, Momenta Quartet, Friction Quartet, Blair McMillen, Stephanie Mortimore, Jennifer Choi, Caroline Widmann, Cornelius Duffallo, Jody Redhage, Nadia Sirota, Caroline Worra, Eleanor Taylor, Kathleen Suvová, Jenny Lin, Ensemble 212, New Gallery Concert Series and Transit, at Carnegie Hall, Lincoln Center, BAM, Kennedy Center, ATLAS, Le Poisson Rouge, City Winery, Galapagos Art Space, The Stone, The Kitchen, BAM, Jordan Hall, Duke University, The Southern Theatre, Stanford University and Harvard University, as part of 21c Liederabend, Opera Grow's in Brooklyn, Ecstatic Music Festival, MATA, Keys to the Future, Make Music New York. He has also worked with Jay-Z, The Roots, Keren Ann, Rick Moody, Stew, Mark Z. Danielewski, and is the court composer for John Wesley Harding’s Cabinet of Wonders. Commercially available on the Sony, Def Jam, Black Box, and Naxos labels. Raised in the outlying suburbs of Los Angeles, he lives in Brooklyn.

**Robert McClure’s** music attempts to discover beauty in unconventional places using non-traditional means. Visual art, poetry, the natural world, neurological and mathematical concepts are elements that influence McClure’s works. His work has been featured at festivals including NYCEMF, the Sonorites Festival of Contemporary Music, The Beijing Modern Music Festival, the Toronto International Electroacoustic Symposium, SEAMUS, and ICMC. His works may be found through ADJ+active New Music LLC, Bachovich Music Publications, Imagine Music Publications, Innovative Percussion, Media Press, Inc., Resolute Music Publications, and Tapspace Publications as well as on the ABLAZE, Albany, and New Focus Record labels. His piece titled, “a veil” was recently recorded and released by pianist Lucas Wong on his album “Remembering Debussy”. Robert received his doctorate from the Shepherd School of Music at Rice University where his primary mentors were Shih-Hui Chen, Arthur Gottschalk, and Kurt Stallmann. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He currently serves as an Assistant Professor of Composition/Theory at Ohio University.



A composer, performer, singer, and bandleader, Ted Hearne draws on a wide breadth of musical and artistic influences to create intense, personal, and multi-dimensional works. *The Los Angeles Times* wrote: “No single artist embodies the post-genre Brooklyn scene, but Hearne may be its most zealous auteur.” Recently, Hearne has written new works for the Los Angeles Philharmonic, the European Contemporary Orchestra, A Far Cry, and the Albany Symphony. Other commissions include pieces for Yale University’s Glee Club and Symphony Orchestra, Ensemble Klang of The Netherlands, The Calder Quartet and Mantra Percussion, among others. Vocal ensemble Volti released his unaccompanied choral work *Privilege* for its latest commercial release. Upcoming commissions include works for eighth blackbird, Pittsburgh New Music Ensemble, Yam / Wire, and The Crossing. Hearne’s *Katrina Ballads*, a modern-day oratorio with a primary source libretto, was awarded the 2009 Caudeamus Prize and the recording, on New Amsterdam Records, was named one of the best classical albums of 2010 by several publications including *The Washington Post*. An engaged and imaginative collaborator, Hearne has worked with artists as diverse as composer J.G. Thirlwell, jazz vocalist Rene Marie, harpist/composer Zeena Parkins, renowned filmmaker Bill Morrison and French synth-pop band M83. His most recent collaboration paired him with hip-hop / soul icon Erykah Badu, for whom he wrote an evening-length work combining new music with arrangements of songs from Badu’s 2008 record *New Amerykah: Part One*. Premiered by Badu with Alan Pierson and the Brooklyn Philharmonic at the Brooklyn Academy of Music (BAM) in two sold-out performances, the work was met with instant acclaim. Hearne is a member of the six-person composer collective Sleeping Giant, with whom he has created several collaborative pieces, most notably *Histories*, a companion piece to Stravinsky’s *L’Histoire du soldat*. His electronic / vocal duo with Philip White, R WE WHO R WE, has earned praise for its radical deconstructions of music from the pop landscape. Hearne attended Manhattan School of Music and Yale School of Music. He has received fellowships from the Barlow Endowment, Fromm Music Foundation, American Academy of Arts and Letters, and ASCAP. He recently completed residencies at High Concept Laboratories in Chicago and at The MacDowell Colony.

**SATURDAY, OCTOBER 20**

**8 pm, Kobacker Hall**



**Oxymoron** (2003).....**Erkki-Sven Tüür**

BGSU New Music Ensemble  
Alexander Popovici, conductor

**- brief intermission -**

**BGSU Philharmonia, Emily Freeman Brown, director**

**Campane di Ravello** (1987).....**John Corigliano**

Isaac Page, conductor

**On Wings of Light** (2010).....**Aaron Jay Kernis**

Yabetza Vivas-Irizarry, conductor

**The Location of Lines** (2017).....**Kory Reeder**

Alexander Popovici, conductor

**Theme and Variations** (2012/2018\*).....**Martin Kennedy**

Brittany Lasch, trombone

**Newly Drawn Sky** (2005).....**Aaron Jay Kernis**

which, as it mutates and grows, connects the dots in the fabric of the whole composition”. Tüür’s 21st-century music eschews “unnecessary eclecticism” in favour of organic coherence. Barry Witherden, writing in *BBC Music Magazine* captured something of the essence of Tüür’s recent music in describing the 2014 recording of his *Piano Concerto* and *Seventh Symphony* as “dense, complex, mysterious, passionate, spellbinding, sometimes strange and always original”. Of his art Tüür has said: “One of my goals is to reach the creative energy of the listener. Music as an abstract form of art is able to create different visions for each of us, for each and every individual being, as we are all unique.”



**Erkki-Sven Tüür**, who was born in Estonia in 1959, is among the most original and significant composers of his generation. Having studied percussion and flute, he developed his skills in composition at the Tallinn Conservatoire (1980–4) and subsequently pursued an interest in electronic music in Karlsruhe. In 1979, Tüür founded the progressive rock band, In Spe, in which he was active as composer, instrumentalist, and vocalist. By the late 1980s Tüür had embarked wholeheartedly on his path as a composer; his musical development has been charted in a series of ECM releases which began with *Crystallisation* (1996). Tüür’s early works explore a variety of techniques polystylistically, among them Gregorian chant and minimalism, linear polyphony and microtonality, twelve-tone music and sound-field technique. A transition in his musical language can be heard in his *Symphony No. 4 (Magma)* and in *Oxymoron*. Tüür first employed what he calls his “vectorial writing method”, a means of developing pieces from “a source code – a gene





**Kory Reeder's** music investigates meditative and atmospheric qualities, ideas of objectivity, place, immediacy, and quiet overall stasis but while maintaining activity and constant development of material that unfolds slowly and creates its own sonic world in which it resides. In an effort to achieve this, his work experiments with compositional techniques found in visual arts and how they may be incorporated with music structurally or as a formal element. His music has also used structural elements found in nature and astronomy, as well as using historical timelines as proportional and formal elements in composition. Kory has frequently collaborated with theater and dance programs, writing incidental music for Jack Garrison and the University of Nebraska at Kearney Theater productions of Euripides' *Hecuba*, Henrik Ibsen's *The Lady from the Sea*, Dayna DeFilippis 2016 Dance Recital, and the BGSU MicroOpera program. His music has been performed across North America, Australia, and Europe and has been featured on the New York City Electroacoustic Music Festival, the New Music Gathering, Composer's Circle, The New Music Conflagration's Traveling Tunes // Traveling Sounds, the national BGSU Graduate Student Forum, the Bowling Green New Music Festival, the Electroacoustic Barm Dance, New Music on the Point, Noise Floor, New Music on the Bayou, SCI Conferences, and has been selected and performed by the Bowling Green State University New Music Ensemble. His work for Hecuba was awarded by The Kennedy Center American College Theater Festival for achievement in Original Composition Music and Sound Effects, he has been an ASCAP Morton Gould Award finalist, and artist-in-residence at Arts, Letter, and Numbers in Averill Park, NY, and the Kimmel, Harding, Nelson Center for the Arts in Nebraska City, Nebraska. Kory is currently pursuing a PhD. in music composition at the University of North Texas. He is a former student of Mikel Kuehn, Elaine Lillios, Anthony Donofrio and Darleen Cowles Mitchell, and holds a Bachelor of Music degree in composition from the University of Nebraska at Kearney, and a Master of Music in composition from Bowling Green State University.



**Martin Kennedy** began his formal training at the Jacobs School of Music, where he received Bachelors of Music in both Composition and Piano Performance. He went on to earn a Master of Music in Composition at the Jacobs School and a Doctor of Musical Arts at the Juilliard School where he was a C.V. Starr Doctoral Fellow. His principal teachers in composition include Samuel Adler, Milton Babbitt, Claude Baker, David Dzubay, Don Freund, and Sydney Hodkinson. His principal teachers in piano include Jeremy Denk and Evelyne Brancart. Kennedy's music has been performed internationally by numerous artists and ensembles, including the Royal Philharmonic Orchestra, Orchestra Teatro Comunale di Bologna, South Dakota Symphony Orchestra, Baton Rouge Symphony Orchestra, Wisconsin Philharmonic, American Composers Orchestra, Bloomington Camerata, Symphony in C, and Tuscaloosa Symphony. He is the recipient of several prestigious prizes, including the ASCAP Foundation Rudolf Nissim Prize, the '2 Agosto' International Composition Prize, a BMI Student Composer Award, five ASCAP Morton Gould Young Composer Awards, the Suzanne and Lee Eittleston prize, the ORTUS International New Music Competition, the ASCAP Raymond Hubbel Award, fellowships at the MacDowell and Yaddo Artist Colonies, an Aaron Copland Award, and two Indiana University Dean's Prizes in Composition. Kennedy also remains in demand as a pianist and collaborator, appearing on concert stages worldwide and such radio programs as BBC's In Tune and NPR's Performance Today. He has toured with violinist Lara St. John and flutist Thomas Robertello, with whom he has both recorded with and written for. He has also appeared as a collaborator with such internationally renowned artists as Kim Kashkashian, Pat Sheridan, Gail Williams, Amy Porter, Marianne Cedigian, and Demondrae Thurman, among others. Kennedy is also committed to the performance of new works, having premiered numerous compositions as both a soloist and as a member of both the Indiana University New Music Ensemble and the New Juilliard Ensemble. A passionate teacher and mentor, Kennedy is highly active in promoting and nurturing young composers. He also frequently serves as an adjudicator for the ASCAP Morton Gould Awards, National Association for Music Education, as well as administrator for both the Washington State Music Teachers Association Composition Competition and the Washington State Young Composers Project. Kennedy's music is available on the Anacalagon, Anbardy, Azica, Centaur, and Riix labels and is published by Theodore Presser Company and G. Schirmer Inc. He is currently an Associate Professor and Director of Composition and Theory at Central Washington University, having previously served as a member of the academic faculty at Washington University in St. Louis.



**John Corigliano** continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano's scores, now numbering over one hundred, have won him the Pulitzer Prize, the Grawemeyer Award, five Grammy Awards, an Academy Award, and have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. Recent scores include *Rhymes for the Irreverent* and *no comet ever scratched the sky* for baritone and piano (2017), *One Sweet Morning* (2011) a four-movement song cycle premiered by the New York Philharmonic and Stephanie Blythe, *Conjurer* (2008), for percussion and string orchestra, commissioned for and introduced by Dame Evelyn Glennie; *Concerto for Violin and Orchestra: The Red Violin* (2005), developed from the themes of the score to the film of the same name, which won Corigliano an Oscar in 1999; *Mr. Tambourine Man: Seven Poems of Bob Dylan* (2000) for orchestra and amplified soprano, the recording of which won a Grammy for Best Contemporary Composition in 2008; *Symphony No. 3: Circus Maximus* (2004), scored simultaneously for wind orchestra and a multitude of wind ensembles; and *Symphony No. 2* (2001 Pulitzer Prize in Music.) Other important scores include *String Quartet* (1995; Grammy Award, Best Contemporary Composition); *Symphony No. 1* (1991; Grawemeyer Award); the opera *The Ghosts of Versailles* (Metropolitan Opera commission, 1991); and the *Clarinet Concerto* (1977). In 2015 an orchestral version of *Stomp* was commissioned by Houston Symphony Orchestra. In 2015 Los Angeles Opera received wide acclaim, their stunning new production of *The Ghosts of Versailles*. Tony Award-winning Darko Tresnjac directed a stellar cast including Patricia Racette, Christopher Maltman and Patti LuPone. The production collected 2016 Grammys for Opera Recording and Engineered Classical album. Corigliano's music is performed widely on North American and international stages. In recent years his music has been featured in performances throughout the US and Europe, Caracas, Melbourne, Shanghai, Beijing, Russia, Tokyo, Krakow, Toronto, Bosnia, and beyond. His eightieth birthday is celebrated in 2018 with performances far and wide.

## BOWLING GREEN PHILHARMONIA

**Flute/piccolo**  
Taylor Francis  
Crisha Joyner  
Coreisa Janelle Lee\*  
Alec Porter

**Trumpet**  
Daniel Rhu\*\*  
Alex Sanso\*\*  
Yu Tang Yang  
Benjamin Dubbert†

**Violin I**  
Madalyn Navis^  
Thomas Roggio^  
Cole Habekost  
Michael Mawle  
Ling Na Kao  
Mary Solomon  
Gene Waldron  
Anna Eyrink  
Alex Munson  
Benjamin Silberman

**Viola**  
Roberto Mochetti\*  
Jianhe Chen  
Lelauni McKeel  
Kianna Spiller  
Alysha Szczublewski  
Amber Sawyer  
Allison Selley  
Helena Hickman

Emily Freeman Brown,  
music director and  
conductor  
  
Alexander Popovici,  
Maria Mercedes Diaz Garcia,  
DMA conductors,  
  
Robert Jay Garza III,  
Yabetza Vivas-Irizarry,  
MM conductors

**Oboe/Cor anglais**  
Samantha Carr  
David Munro\*\*  
Ava Wirth\*\*  
Mayuri Yoshii†

**Trombone**  
Ian Elick\*  
Jeff Hlutek  
Benjamin Zandler  
Zihao Zhou

**Cello**  
Otavio Kayakama\*  
Kaleb Ringler  
Andrew Lewis  
Karelyn Korkan  
Sara Hart  
Amanda Kile  
Isabella Riley  
Isaac Dean

**^** co-concertmaster  
**\*** sectional principal  
**\*\*** co-principal  
**†** guest

**Clarinet/Bass/E-flat**  
Elisabeth Hartmark  
Gretchen Hill\*  
Kendra Sachs  
Tyler Pfaltzer†

**Percussion/Timpani**  
Wyatt Boggs  
Emanuel Bowman  
Jerin Fuller\*  
Mason Lee

**Bass**  
Joseph R. Starks\*  
Christopher Jeffer  
Lindsay W. Diesing  
Dylan Bretz  
Adam Har-Zvi  
Jenica Fox

**String Bass**  
Christopher Jeffer

**Bassoon/Contra**  
Cozette Ceconie  
Kevin Daniel  
Joshua Hart\*  
Ashley Mania

**Harp**  
Alizabath Nowland†

**Horn**  
Morgan Crum  
Victoria De Riggi  
Jon Jandourek  
William Schneider\*\*  
Tyler Treacy\*\*

**String Bass**  
Christopher Jeffer

**Horn**  
Morgan Crum  
Tori DeRiggi  
Jonathan Jandourek  
Jacob Markisohn\*  
Rebecca Shields  
Tyler Treacy\*

**Trumpet**  
Danny Rhu\*  
Yu Tang Yang\*  
Alex Sanso  
Ben Dubbert  
Collin Schaefer  
Connor Masell  
Alexa York

**String Bass**  
Christopher Jeffer

**Percussion**  
Jerry Emmons\*  
Frances Zengel  
Colin Harsh  
Zachary Green  
Erin Radick  
David Hirschfeld  
Chelsea Cozart

**Clarinet**  
Gretchen Hill, E-flat  
Tyler Pfaltzer\*  
Kendra Sachs

**Piano**  
Jiamo Zhang

**String Bass**  
Christopher Jeffer

**Piano**  
Emily Morin

## BGSU WIND SYMPHONY

**Flute**  
Natalie Magaña\*  
Meghan Cullen  
Tierney McClure  
Bryana Riedlinger  
Taylor Francis, *picc*

**Saxophone**  
Drew Hoosler\*  
Seth Bowser\*  
Katherine Campbell  
Nicole Grimone  
Joe Baldanzi

**String Bass**  
Christopher Jeffer

**Percussion**  
Jerry Emmons\*  
Frances Zengel  
Colin Harsh  
Zachary Green  
Erin Radick  
David Hirschfeld  
Chelsea Cozart

**Oboe**  
Mayuri Yoshii\*  
Felicity Jinnings  
Ava Wirth

**Trumpet**  
Danny Rhu\*  
Yu Tang Yang\*  
Alex Sanso  
Ben Dubbert  
Collin Schaefer  
Connor Masell  
Alexa York

**String Bass**  
Christopher Jeffer

**Piano**  
Emily Morin

**Bassoon**  
Mikaela Kroyer\*  
Robbie Durham  
Kevin Daniel

**Trumpet**  
Danny Rhu\*  
Yu Tang Yang\*  
Alex Sanso  
Ben Dubbert  
Collin Schaefer  
Connor Masell  
Alexa York

**String Bass**  
Christopher Jeffer

**Piano**  
Emily Morin

**Clarinet**  
Gretchen Hill, E-flat  
Tyler Pfaltzer\*  
Kendra Sachs

**Trumpet**  
Danny Rhu\*  
Yu Tang Yang\*  
Alex Sanso  
Ben Dubbert  
Collin Schaefer  
Connor Masell  
Alexa York

**String Bass**  
Christopher Jeffer

**Piano**  
Emily Morin

## FACULTY AND GUEST PERFORMERS

**Emily Freeman Brown** is Music Director and Conductor of the Bowling Green Philharmonic and Opera Theater at Bowling Green State University in Ohio and author of the *Dictionary for the Modern Conductor* (Rowman & Littlefield). In 2016 she was made Professor of Creative Arts Excellence at Bowling Green State University. The first woman to receive a doctorate in orchestral conducting at the Eastman School of Music, Ms. Brown has appeared as conductor with orchestras in the United States, Europe, Central Asia and South America including the Rochester Philharmonic, the Charlotte Symphony Orchestra, the Syracuse and Toledo Symphonies, the Dayton Philharmonic, the Cincinnati Chamber Orchestra, the Cleveland Chamber Symphony, Eastman Virtuosi, Bowdoin International Music Festival, Skaneateles Music Festival, Chicago Civic Orchestra, the Brandenburgisches Staatsorchester (Germany), Göttinger Symphonie Orchester (Germany), the Latvian National Symphony Orchestra, the National Symphony of Chile and the Bartók Ensemble, both in Santiago, the Sibiu State Philharmonic Orchestra (Romania), the Macedonia National Symphony Orchestra, the National Soloists Orchestra in Astana, and Conservatory Symphony Orchestra of Almaty (Kazakhstan), the American

Festival of the Arts (Houston), Interlochen and Chautauqua summer music institutes and the all-state orchestras in Texas, Iowa, Ohio, Missouri, Washington and Minnesota. Dr. Brown was in residence at the School of Music at the University of North Texas, conducting the School's Symphony Orchestra and leading classes in orchestral conducting. She taught a summer conducting course at the Free University (Berlin, Germany) for nine years in addition to conducting master classes at the Conservatory of Music in Riga, Latvia, Santiago, Chile, Cleveland Institute of Music, Southern Methodist University and many others. Ms. Brown has recorded for Navos, Albany and Opus One Records including seven disks with the Bowling Green Philharmonic under the title *The Voice of the Composer: New Music from Bowling Green* that have been featured in an internationally syndicated radio program. In 1918 she appeared as conductor for the CD box set of orchestral works of Samuel Adler on Linn Records that has received widely positive reviews. She served as Associate Conductor of the Eastman Philharmonic and Conductor for the Eastman Opera Theater and was a winner of the internationally known Affiliate Artists' Conductor's Program. In addition to her recent book Dr. Brown has published articles in the *BACH Journal* and the *Journal of the Conductors Guild*. She served as President of the Conductors Guild, Inc. from 2003 to 2005. Ms.

Brown studied conducting and cello at the Royal College of Music in London, England where she was twice winner of the Sir Adrian Boult Conducting Prize. Her major teachers have included Leonard Slatkin, Herbert Blomstedt, Franco Ferrara, David Efron and James Dixon.

Described by the *Chicago Sun-Times* as "...riveting and insightful, who lights up in passages of violin pyrotechnics," **Caroline Eva Chin** has concertized throughout the United States, Europe, and Asia in concert halls including the John F. Kennedy Center, the White House during their Christmas Festivities, New York's Carnegie and Weill Halls, and the Concertgebeu in Amsterdam. She gave her solo debut at age 12 and has since performed with several orchestras throughout the United States. An avid chamber musician, Ms. Chin has been a member the Hudson Piano Trio, Ensemble Epomeo, and collaborated with members of the Takács Quartet, Vermeer Quartet, the Juilliard Quartet as well as with artists Gary Hoffman, Raphael Wallfisch, Colin Carr, Nobuko Imai, Charles Neidich, Piers Lane, Vladimir Mendelssohn, Roger Chase, and Abdel Rahman El Basha. She has been featured as a guest artist at the Consonances Festival in France, Schiermonnikoog Chamber Music Festival in Holland, the 2 Rivers Chamber Music Festival in the UK, the Scotia Festival in Canada, and the Newburyport Chamber Music Festival in Massachusetts. A promoter of new music, she has performed works of composers Samuel Adler, Lisa Bielawa, Richard Carrick, Christopher Dietz, Jennifer Higdon, Mikael Kuehns, Paul Moravec, Marilyn Shrupe, Alexandra Vrebelov, and

Peninsula, Spoleto and Grand Teton. As first violinist of the Escher Quartet, she was an artist-in-residence at Music at Penn's Woods at Pennsylvania State University. Currently, Dr. Kruse serves as a member of the violin faculty at Eastern Music Festival in Greensboro, North Carolina. In March 2011, Kruse appeared with the Counterpoint Ensemble in Kaohsiung, Taiwan. Kruse has also performed at numerous state, national, and international conferences including the 2000 College Music Society: Musical Intersections; 31st International Viola Congress in Kronberg, Germany; 37th International Viola Congress at the University of Stellenbosch, South Africa; 39th International Viola Congress in Würzburg, Germany; 2006 Percussive Arts International Conference; and was a panelist and clinician at the 2006 and 2011 American String Teachers Association Conferences. Trained at Northwestern and Yale Universities and earning a D.M.A. in violin performance from the University of Missouri—Kansas City, Conservatory of Music and Dance, Dr. Kruse has co-authored articles in *American String Teacher*, the *Strad* and *Journal of the American Viola Society* with her husband, Steven Kruse. In 2001, Dr. Kruse was named Professor of the Year by the BGSU students of Ashley/Batchelder Residence Halls. In 2008, she received the Pro Musica Award for Exceptional Service to the students of BGSU.

As the 2nd Place winner of the 2017-2018 American Prize, Trombonist **Brittany Lasch** has appeared as a soloist with ensembles such as the U.S. Army Band "Pershing's Own" and the Rodney Marsalis Philadelphia Big Brass. With playing described as "masterful" (*Syracuse Post-Standard*), Brittany is Assistant Professor of Trombone at Bowling Green State University in Bowling Green, Ohio. Brittany also performs as Principal Trombone of the Michigan Opera Theatre Orchestra at the Detroit Opera House. In 2017 Brittany was a winner of Astral Artist's National Auditions and the International Trombone Association's Quartet Competition with her Quartet, Boston Based. Brittany has performed with orchestras across the country from the Toledo Symphony Orchestra to the New World Symphony in Miami Beach. She participated in the Verbier Festival Orchestra for two summers, and has also performed at the Spoleto USA, Pacific, Castleton, and Aspen music festivals, as well as in the National Repertory Orchestra. She has also been a participant in the prestigious Alessi Trombone Seminar in Fossano, Italy. A native of Park Ridge, Illinois, Brittany Lasch earned her Doctor of Musical Arts degree from Boston University and her Master of Music degree from Yale School of Music. Upon graduation from the Manhattan School of Music, she received the coveted John Clark Award for outstanding accomplishment in Brass Performance. Her principal teachers include Toby Oft, Scott Hartman, and Steve Norrell. Brittany Lasch is an Edwards Trombone Performing Artist. Brittany also proudly uses and endorses ChopSaver Lip Care.

**Solungga Liu** has been acclaimed as a pianist of great breadth. She is a champion of early twentieth-century American music and underrepresented works of the standard repertoire. She is also known as an uncanny interpreter of new music. Her November 2017 debut at the Library of Congress was praised for its "rhythmic precision, expression and a finely calibrated sense of balance between all of the moving parts." There she performed a solo recital of works by Charles Griffes, Amy Beach and César Franck, a concert tailored to her strengths and uniquely composed of music from the Library's manuscript collection. Liu's recording, "The Pleasure-Dome of Kubla Khan: Piano Works of Charles Tomlinson Griffes" for Centaur Records, led to the special request by the Library of Congress that she premiered Griffes's 1915 piano transcription of Debussy's *Les parfums de la nuit* from his orchestral work Iberia, once thought lost by Griffes's biographers. A dedicated performer of new music, Liu has performed numerous composers of our time, including Lutoslawski's *Piano Concerto* with OSSA, Steve Reich's *The Desert Music* and *Tehillim* with Alarm Will Sound, *Meandering River* and *Three Braided-River* for solo piano by Robert Morris, and Aaron Travers's *Concerto de Milonga*, written for her and the Indiana University New Music Ensemble. She recorded two CDs of Reich's major works with AWS, and Albany Records released her recording of *Meandering River*. In addition, Liu premiered and recorded Gregory Mertl's *Piano Concerto* commissioned by the Barlow Endowment for her, conductor Craig Kirchhoff and the University of Minnesota Wind Ensemble. The 2017 Bridge Records

release has received great praise from the *American Record Guide*, Toronto's *WholeNote* and *Fanfare*. Liu holds a doctoral degree in piano performance from the Eastman School of Music and is Associate Professor of Piano at Bowling Green State University.

**Laura Melton**, Professor of Piano and Chair of Music Performance Studies at Bowling Green State University, has won competitions and awards including the Mendelssohn Competition in Berlin and a Fulbright Grant for study in Germany (Freiburg Musikhochschule). She has performed with major orchestras including the National Symphony Orchestra (Kennedy Center in Washington, DC), the San Francisco Chamber Players, and the Toledo Symphony, and has been featured on Südwestfunk Radio (Germany), Kol Israel, Radio Nacional de España and National Public Radio's Performance Today in celebration of the birthday of composers, John Corigliano and Samuel Adler. Melton received rave reviews for her Navos American Classics Series CD, *Solo Piano Works of Sebastian Currier*. *Gramophone* hailed her as "an artist who can tame formidable technical beasts and bring colorful delineation to a multiplicity of moods and textures. *The New York Times* praised her playing as "expressive and with dexterous flair." Her principal teachers included Nelita True, John Perry and Robert Levin. A graduate of the Interlochen Arts Academy and student of Michael Coonrod, Melton taught at the Interlochen Arts Camp for 12 years. Her students have won numerous competitions and awards, and have continued their studies in programs such as Juilliard, Eastman, Oberlin, New England Conservatory, and Curtis.

**Bruce Moss** began his versatile and distinguished career at York Community High School in Elmhurst, IL, where for eleven years he led an exemplary program as director of bands and music department chair. Among the many highlights of his public-school teaching career was the honor of a performance with his students and the Chicago Symphony Orchestra. Additionally, both the band and orchestra from York were independently selected to perform at the MENC national conference in 1981. After completing his doctorate in 1989, Moss has continued this reputation at the collegiate level with Director of Bands appointments at St. Cloud State University, Eastern Illinois University, and Bowling Green State University. He has also taught at the College of DuPage and the VanderCook College of Music. Dr. Moss was selected to conduct a concert with the Wheaton Municipal Band in Illinois in 1979. That single performance led to his selection as the band's music director and conductor, beginning an unprecedented 39-year tenure with the ensemble. Many of the highlights of Dr. Moss's leadership with the Wheaton Municipal Band include performances at prestigious music festivals and conferences, as well as appearances by notable guest conductors, soloists, and composers from all over the world. Under his direction, the Wheaton Municipal Band has come to be regarded as one of the finest organizations of its type in the world today. They have performed twice at the prestigious Midwest International Band and Orchestra Clinic, and were featured with the United States Marine Band in the PBS American Experience Series documentary "If You Knew Sousa." Dr. Moss serves as conductor of the Toledo Symphony Orchestra Summer Concert Band, and is Music Director of the Ohio Ambassadors of Music – a bi-annual European concert tour for high school honor band, choir, and orchestra students. He has served on the board of directors for the American Bandmasters Association, the College Band Directors National Association, the National Band Association, and Kappa Kappa Psi, and holds honorary memberships in numerous professional organizations. He is a published author and has been a music reviewer for *The Instrumentalist* magazine and a contributor to the Teaching Music Through Performance in Band series. Dr. Moss holds honorary memberships in numerous professional organizations and remains active as a clinician, conductor, and adjudicator throughout the United States and abroad. Most recently, he was honored as the Ohio Music Education Association's 2017 Outstanding Educator of the Year. Dr. Moss earned his B.S. and M.S. degree from the University of Illinois, his Ph.D. from The Ohio State University, and his conducting teachers have included Harry Begian, Craig Kirchhoff, and John P. Paynter.

Canadian flutist **Conor Nelson** gave his New York recital debut at Carnegie Hall's Weill Recital Hall and has appeared frequently as soloist and recitalist throughout the United States and abroad. Solo

engagements include performances with the Minnesota Orchestra, the Toronto Symphony Orchestra, and numerous other orchestras. The only wind player to win the Grand Prize at the WAMSO Young Artist Competition, he also won first prize at the William C. Byrd Young Artist Competition. Highlights include two recitals in London, England, performances at Carnegie Hall's Zankel Hall, several venues in China, the Kimmel Center in Philadelphia, and a recital at the Tokyo Opera City Hall that received numerous broadcasts on NHK Television. He has been featured on the McGraw Hill Young Artist Showcase (WOXR New York), Minnesota Public Radio, and WGBH Boston Public Radio. *Naitaraji*, a disc recorded with pianist Thomas Rosenkranz is his second full-length album on New Focus Recordings. Dr. Nelson is currently the Associate Professor of Flute at Bowling Green State University. He previously taught in a similar capacity at Oklahoma State University and has given master classes at over one-hundred colleges and universities. He received degrees from the Manhattan School of Music, Yale University, and Stony Brook University where he was the winner of the school-wide concerto competitions at all three institutions. He is currently the Principal Flutist of the New Orchestra of Washington (D.C.). His principal teachers include Carol Wincenc, Ransom Wilson, Linda Chesis and Susan Hoepfner. Dr. Nelson is an artist for Powell Flutes. For more information, visit [www.conornelson.com](http://www.conornelson.com).

**Andrew Pelletier**, horn, is a Grammy Award-winning soloist and chamber musician regularly performing across the United States. Principal horn of the Michigan Opera Theatre (Detroit Opera House) and Ann Arbor Symphony, he was the first-prize winner of the 1997 and 2001 American Horn Competition. Active nationally as a solo artist, he has appeared at the International Horn Society Annual Symposia in 1997, 2003, 2005, 2009 and 2013 and has presented solo performances in 25 U.S. States, England, Canada and Mexico. As a member of Southwest Chamber Music, he won a 2005 Grammy Award for Best Classical Recording (small ensemble category). Dedicated to new music, he has commissioned and premiered over 20 works for the horn as a solo voice. He spent almost a decade as an active freelance performer in Los Angeles and can be heard on film soundtracks for *Battle: Los Angeles*, *Your Hightness*, *Lethal Weapon 4*, *The X-Men*, *Against the Ropes* and *Frequency*, as well as various television movies for Lifetime TV and the Sci-Fi Channel and has recorded for Cambria Master Classics, Koch International, Delos and MSR Classics labels. Since 2004, he serves as the Associate Professor of Horn at BGSU.

Percussionist **Dan Piccolo** regularly performs and teaches in a wide range of musical settings. He is currently active as a member of the X4 Percussion Quartet, Ensemble Duniya, the Mark Stone Trio, Big Fun, and others. Previously, Dan recorded and toured internationally as the drummer with groups including Nomo and The Ragbirds. In addition to holding degrees in the Western concert percussion and jazz traditions, Dan has also studied with master musicians in Ghana and India. He has appeared as a clinician at universities throughout the United States, and has earned invitations to present both performances and educational workshops at the annual Percussive Arts Society International Convention. Dr. Piccolo is currently Assistant Professor of Percussion and Director of Percussion Activities in the College of Musical Arts at Bowling Green State University. Please visit [www.danpiccolo.com](http://www.danpiccolo.com) for more information.

As one of America's leading concert saxophonists, **John Sampen** is particularly recognized as a distinguished artist in contemporary literature. He has commissioned over one hundred new works and has soloed with ensembles from all over the world. Sampen has recorded with Belgian and Swiss National Radio and is represented on the Orion, CRI, Albany and Capstone record labels. A clinician for the Conn-Selmer Company, he has presented masterclasses at important universities and conservatories throughout Europe, Asia and North America. In addition to contemporary literature, Sampen performs traditional saxophone repertoire in recital with pianist/composer Marilyn Shrupe. Dr. Sampen is currently a Distinguished Artist Professor at Bowling Green State University and is Past President of the North American Saxophone Alliance.

Pianist **Robert Satterlee** has developed a reputation as an accomplished and versatile solo recitalist and chamber musician. He plays regularly throughout the United States, delighting audiences with his incisive and imaginative performances. He has appeared on the Dame Myra Hess Memorial Concerts in Chicago, San Francisco's Old First Concert Series, the Schubert Club in St. Paul, Minnesota, the Music Teachers National Association national conferences, the Quad Cities Mozart Festival and many colleges and universities. He regularly performs in China, including concerts in Beijing, Shenyang, Chengdu, Guangzhou, Tianjin and Nanjing. Satterlee has played concerts at the new Romanian-American Festival in Romania, the World Piano Conference in Serbia and at the Interlochen Arts Center in the United States. He was a featured performer at the Piano Plus Festival and the Corfu Festival in Greece and has also performed in Sweden, Holland, Germany, Thailand and Kenya. He has been heard in radio broadcasts throughout the United States, most notably on Minnesota Public Radio and WFMT in Chicago. Music of our time plays an important role in Satterlee's performing activity, and he has given premieres of several works. In June of 2004 he was invited to perform at the Music04 festival in Cincinnati, where he shared a program with the composer and pianist Frederic Rzewski. In 2006 he toured the US with a program of the composer's works, including a new piece specially written for the tour, and has released a CD of his works on the Naxos label. The CD has garnered glowing reviews, and was selected by *The New York Times* as one of the outstanding classical recordings of 2014. His most recent CD, with music of Rzewski and William Albright, was released on the Blue Griffin label February 2015. Satterlee's avid interest in chamber music has led him to collaborate with members of the Chicago, London, Philadelphia and Detroit Symphony Orchestras in chamber music performances, and he was co-artistic director of Chamber Music Quad Cities, an organization presenting a concert series and music festival in Iowa and Illinois. Satterlee was appointed in the fall of 1998 to the piano faculty of Bowling Green State University in Ohio. He teaches at the Interlochen Arts Camp in the summer. He has been awarded prizes in many competitions, among them honors in the St. Louis Symphony Young Artists Competition. He holds degrees in piano from Yale University, Peabody Conservatory, and the University of Missouri-Kansas City Conservatory of Music.

Praised by the *Boston Globe* for his "...pugnacious, eloquent, self-assurance..." cellist **Brian Snow** has earned a reputation as a compelling and versatile performer and a skilled educator. Dr. Snow has performed and recorded with a variety of artists, including Meredith Monk, The National, Max Richter, Björk, and the Emerson String Quartet and has worked closely with composers including Nico Muhly, David T. Little, and Martin Bresnick. He and violinist Caroline Chin recently released a critically acclaimed CD of violin and cello music by Elliott Carter on Centaur Records. He has also appeared on New Amsterdam, Innova, Deutsche Grammophon, Cantaloupe, and Naxos labels. He has performed at venues including Carnegie Hall, Alice Tully Hall, Bargemusic, 92nd St. Y, Muziekgebouw in Amsterdam, and Suntory Hall in Tokyo, Japan, and performs regularly with many prominent contemporary music ensembles, including ACME, Alarm Will Sound, Da Capo Chamber Players, and Talea Ensemble. Highlights of the 2017-2018 season include performances at Sichuan Conservatory in Chengdu, China, the Kennedy Center with *Newspeak Ensemble*, and a performance of Tchaikovsky's *Variations on a Rococo Theme* with the BGSU Philharmonia. Dr. Snow received a DMA from Stony Brook University, a MM from Yale, and holds degrees from Hartt and Longy Schools of Music. His teachers have included Aldo Parisot, David Finckel, and Colin Carr. Dr. Snow has previously served in faculty positions at Sarah Lawrence College, Western Connecticut State University, and Brooklyn Conservatory and currently serves as Assistant Professor of Cello at Bowling Green State University.

**Kenneth Thompson** currently serves as professor and coordinator of major ensembles in the College of Musical Arts at Bowling Green State University in Bowling Green, Ohio. His responsibilities include conducting ensembles in the band area, teaching graduate and undergraduate conducting and repertoire and working closely with music education students. Additionally, he serves on the conducting

staff of the Detroit Symphony Orchestra's Wu Family Academy where he directs the DSO Civic Wind Symphony and the CYE Philharmonic Orchestra. A graduate of Limestone College (SC) with a double major in music education and trumpet, Thompson received a master's degree in music education and doctorate in conducting from The University of Iowa. Previous professional appointments include Artistic Director and Conductor of the Toledo Symphony Youth Orchestras and associate conductor of the St. Louis Wind Symphony and Chamber Winds. He has conducted performances of numerous world premieres, commissions and for multiple professional conferences, radio broadcasts and recordings. With publications in the *Journal of the World Association of Symphonic Bands and Ensembles*, *Journal of Band Research*, *Journal of the National Association of College Wind and Percussion Instructors*, *School Band and Orchestra Magazine*, *Journal of the Australian Band and Orchestra Directors Association*, *The Instrumentalist*, *Bandmusic PDF Archives* and the BCM International Web Archive, Dr. Thompson maintains a reputation as both a scholar and performer. He has appeared as a guest conductor, lecturer or clinician for the International Society for Music Education, the National Conference of the College Band Directors National Association, the National Conference of the MENC, the Midwest International Band and Orchestra Clinic, the Texas, Michigan, North Carolina, South Carolina, Iowa, West Virginia, Ohio and Missouri Music Educators Association conferences, the Missouri Bandmasters conference, the Midwest Composers Symposium and the Iowa Center for New Music. In high demand as a guest conductor and lecturer, Thompson maintains an active schedule with engagements throughout the United States, Canada, Malaysia, Singapore, Japan and China.

**Yevgeny Yontov** has established himself as one of the most promising Israeli pianists of his generation. As finalist in the 2017 Arthur Rubinstein International Piano Master Competition, he received the Prize for Best Performance of Chamber Music, and the Prize for the Best Israeli Pianist. Other international top prizes include gold medals at the Wideman International Piano Competition and Berliner International Music Competition, as well as additional prizes at the Boesendorfer International Piano Competition, the Olga Kern International Piano Competition, and the Pinerolo International Piano Competition, among others. A founding member of icarus Quartet, a 2piano/2percussion chamber group, Mr. Yontov holds chamber music close to heart. He has performed chamber music in Israel, Europe, Asia, and North and South America, in venues that include Carnegie Hall and the John F. Kennedy Center for Performing Arts in Washington D.C. Chamber colleagues include distinguished artists, such as David Shifrin, Roberto Diaz, Paul Neubauer, and members of established string quartets like the Orion, Dover, Aviv, and Miro Quartets. Mr. Yontov has also performed in numerous chamber festivals and held the position of Artistic Director of The Second Movement chamber concert series in New Haven, Connecticut. As a soloist, Mr. Yontov has performed on stages across Israel, the US, China, Hong Kong, Korea, Japan, and many European countries. Orchestral engagements include numerous orchestras in the US, including orchestras in New York, Pennsylvania, Connecticut, Florida, Louisiana and Arkansas, and all major Israeli orchestras, including the Israel Philharmonic Orchestra, the Israel Symphony Orchestra, and the Jerusalem Symphony Orchestra. He also performed on Israeli national TV, and recorded for Israeli, US, Portuguese and Spanish radios. Mr. Yontov's debut CD, "Schubert: Piano Variations," was released on Naxos Records in 2017, and includes seldom performed piano variations and fragments by Schubert, as well as his relatively newly discovered *Graver Fantaisie*. Mr. Yontov began his musical studies at the age of six with Adela Umansky, and later received his B.Mus degree summa cum laude from the Buchmann-Mehta School of Music at Tel-Aviv University, where he studied with Prof. Arie Vardi. He then moved to the US to study with Prof. Boris Berman at the Yale School of Music, where he received his M.M. degree and is currently pursuing his D.M.A. Mr. Yontov has given masterclasses across the US, Israel, and China, and in 2018, he joined the distinguished piano faculty of Bowling Green State University.

X4 ("Ten Four") seeks to combine engaging music, high-caliber performances, and the promotion of quality percussion music by

today's top composers. Comprised of Julie Hill, Ji Hye Jung, Dan Piccolo, and Shane Jones, X4 has performed at various venues across the state of Tennessee, including the TN Day of Percussion. The name "X4" is a play on words as the call of "10-4" is a sign of affirmation and understanding (incorporating the Roman numeral X for the number 10) and that the group was formed by music professors in the state of Tennessee. While X4 seeks to connect with audiences through a wide range of existing works that are exciting, thought-provoking, and stimulating, they are also involved with commissioning new music, including a recent collaboration with composer Adam Silverman.

## PERFORMERS FROM THE DMA PROGRAM IN CONTEMPORARY MUSIC

Brazilian percussionist **Henrique Batista** has performed in Chile, Australia, Canada, the United States and Brazil. He has played with Brazil's foremost orchestras including the Orchestra Sinfônica Brasileira. He holds a Bachelor's degree in music from Conservatório Brasileiro de Musica and has completed graduate work at James Madison University.

Trombonist **Curtis Biggs** is in his second year of DMA study at Bowling Green State University. Before studying at BGSU, he was principal bass trombonist with Symphony S.O.N.C. (Symphony Orchestra for the Next Generation) based in Seoul, South Korea. Biggs also studied at Brigham Young University and Yale University.

**Jonathan Britt** was born and raised in Georgetown, SC. Mr. Britt holds a BM in trumpet performance from the University of South Carolina and a MM in trumpet performance from Bowling Green State University. He has performed a number of concerts in the USA, Italy, China, Spain, and Mexico. In addition to his international performances Mr. Britt recently placed second in the International Trumpet Guild Solo Competition.

**Kenneth J. Cox** received degrees from the University of Cincinnati College-Conservatory of Music and the University of South Carolina. Having performed on over four continents in more than twenty internationally acclaimed concert halls, Kenneth's passion for contemporary has led him to premiere more than twenty new solo and chamber works.

Brazilian pianist **Ariel Magno da Costa** currently studies at Bowling Green State University (D.M.A.). He also holds degrees from Central Michigan University (M.M.) and State University of Campinas, Brazil (B.M.). Some of his most recent activities include participation at soundSCAPE Festival (Cesena, Italy - 2018), Society of Composers National Conference (Tacoma, WA - 2018) and IDRS Conference (Appleton, WI - 2017).

**Mercedes Diaz-Garcia** received conducting degrees from the Cincinnati College-Conservatory of Music and Bard College. She held a position as oboe professor for the Ministry of Education in Spain. She serves as the Music Director of the FICI, which is in the process of creating its first Music Festival in Manchester, Connecticut. She was recently guest conductor of the Union Symphony Orchestra in NC and Assistant Conductor at the National Music Festival in MD.

**Derek Emch** has performed in symphonies, concert bands, and chamber groups, and has premiered new music throughout the Midwest and Southern US. As an improviser and budding composer, he has an abiding interest in placing the clarinet at the forefront of contemporary music.

**Nicholas Fox** is a performing percussionist/teacher, received degrees from the University of Wisconsin at Whitewater and Northern Illinois University. He is a founding member of the percussion duo Undue,

who finished a concert tour in 2015 including performances/masterclasses at seven universities in four states. Fox recently finished a Midwest tour as a solo performer with concerts at universities throughout Wisconsin, Illinois, and Minnesota.

Born in Azerbaijan, **Humay Gasimzade** is pursuing her DMA in the Contemporary Music Program (Piano) at Bowling Green University and currently studies with Dr. Robert Satterlee. She recently received her Master of Music degree in the Contemporary Performance Program (Piano) at Manhattan School of Music where she studied with Anthony de Mare, Christopher Oldfather and Margaret Kampmeier.

Violinist **Anat Kardontchik** has won prizes in various competitions including the Young Musicians Competition with the Peninsula Symphony, MTNA Young Artist Award and Pittsburgh Concert Society Young Artist Award. She has served twice as concertmaster of the National Festival Orchestra in Carnegie Hall. She has degrees from the Eastman School of Music and Duquesne University.

**Garrett Krohn** is a versatile musician from Minnesota who uses his diverse experiences in music to fuel his passion for contemporary horn music. He holds degrees from Messiah College (B.S.), Bowling Green State University (M.M.), and is currently pursuing a Doctorate of Musical Arts at BGSU.

**Hillary LaBonte** continues to establish herself in opera and new music, appearing this season with Michigan Opera Theatre, the BGSU New Music Festival, and the New Music Gathering. In 2010, she won the Phyllis Bryn-Julson Award for the Commitment to and Performance of 20th/21st Century Music. She is a graduate of Baldwin-Wallace College and the Peabody Conservatory.

Soprano **Mickey Miller's** recent solo performances include Haber's *Scene X: The Voice Initiator*, Mendelssohn's *Elijah*, Muhly's *Object Songs*, Donna Elvira in *Don Giovanni*, and Anne Trulove in *The Rake's Progress*. This season she can be seen in Constantines' *Rosanna* in recital at Carnegie Hall and with Red Shift Choir of Louisiana

Flutist **Octavian Moldovean** received an undergraduate degree from the National University of Music in Bucharest, Romania, and the Master of Music from BGSU. Awards include the Cultural Visitor's Program (Kennedy Center Institute), Royal Romanian Scholarship Fund, and the European Improvisation Intensive Project 2013. He was the state winner of the 2014 MTNA competition, won second place in the 2015 Tuesday Musical Association Competition and first place in the Douglas Wayland Chamber Music Competition.

**Christopher Murphy**, saxophone soloist and music educator, earned a Bachelor of Music Education degree from the University of South Carolina and a graduate degree in saxophone performance from BGSU. He received awards from the Music Teachers National Association and

the North American Saxophone Alliance, and was a concerto competition winner at BGSU.

Pianist **Jonathan Oliveira** holds degrees from the Federal University of Goiás, Brazil. He was a prizewinner in both the Concurso "Jovens Talentos da EMAC and the Concurso Nacional de Piano "Orestes Fariello." He is currently in the piano studio of Dr. Solungga Liu at BGSU.

**Alexander Popovici** is pursuing his DMA in Contemporary Music, serving as assistant conductor of the Bowling Green Philharmonia since 2016. He previously received an M.M. in Performance and B.A. in Music while studying conducting, violin, and composition at Kent State University. During this time he also served as assistant conductor of the Stow Symphony and Hiram Chamber Orchestra. Currently, Alex also teaches violin, guitar, and chamber music at the Black Swamp Fine Arts School in Bowling Green.

A native of Israel, clarinetist **Hila Zamir** has performed at Merkin concert Hall and Walt Whitman Theater in NY, Alte Oper hall in Germany and Charles Bronfman Auditorium in Israel. She was one of 43 fellows selected to attend the 2016 Bang on a Can Summer Festival at MASS MoCA and has participated in the SPLICE Summer Institute. In 2014, she was a soloist with the Israel Philharmonic Orchestra under the baton of Maestro Zubin Mehta.

## **THE BOWLING GREEN NEW MUSIC FESTIVAL RETURNS NEXT YEAR OCTOBER 16-19, 2019**

**special guest composer  
EVAN ZIPORYN  
guest ensemble  
NEW MUSIC DETROIT**

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